

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1638.

LONDON, SATURDAY, MARCH 19, 1859.

PRICE
FOURPENCE
Stamped Edition, 3d.

UNIVERSITY OF LONDON.—NOTICE IS HEREBY GIVEN, That on WEDNESDAY, the 24th of April next, the Senate will proceed to elect Examiners in the following departments:—

Examinations.	Scholarships.	Present Examiners.		
ARTS.				
Two in Classics	300	Rev. J. W. Donaldson, D.D. William Smith, Esq. LL.D. Rev. Prof. Hawkins, M.A. (S. R. Jordan, Esq.)		
Two in Mathematics and Natural Philosophy	300	100	Vacant.	
One in the English Language, Literature, and History	100	100	Alex. Bain, Esq. M.A. Thos. Spencer Baynes, Esq. LL.B. Professor Waley, M.A. R. Dundas Thomson, Esq. LL.B. M.D. F.R.S. (in Chemistry only).	
Two in Logic and Moral Philosophy	100	100	30	Vacant.
One in Political Economy	100	100	30	Rev. A. Walbaum.
One in Chemistry and Experimental Philosophy	100	100	30	Rev. W. Drake, M.A. Rev. Prof. Gough, M.A.
One in the French Language	100	100	30	
One in the German Language	100	100	30	
Two in the Hebrew Text of the Old Testament, the Greek Text of the New Testament, and Scripture History	100	100	30	
MEDICINE.				
One in the Practice of Medicine	100	100	30	Alex. Tweedie, Esq. M.D. F.R.S.
One in Surgery	100	100	30	Prof. Ferguson, F.R.S. Vacant.
One in Anatomy and Physiology	100	100	30	Prof. Sharper, M.D. F.R.S.
One in Physiology and Comparative Anatomy	100	100	30	Prof. Huxley, F.R.S.
One in Midwifery and the Diseases of Women and Infants	100	100	30	Edward Rigby, Esq. M.D. (A. S. Taylor, Esq. M.D. F.R.S.)
One in Chemistry	100	100	30	G. Owen Ross, Esq. M.D. F.R.S.
One in Materia Medica and Pharmacy	100	100	30	

The present Examiners are eligible, and intend to offer themselves, *pro re-cto*.

Candidates may announce their names to the Registrar on or before the 30th of March.

The present Examiners are eligible, and intend to offer themselves, for re-election.

Candidates must announce their names to the Registrar on or before the 30th of March.

By order of the Senate,
Burlington House,
March 15th, 1859.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street.—J. P. LACAZA, Esq., LL.D. will commence a COURSE of TEN LECTURES on MODERN ITALIAN LITERATURE, on SATURDAY, April 4, at 8 o'clock, to be continued on each succeeding Saturday, at the same hour, till JOHNSDAY, June 18 (except in Vacation and longer weeks).

JOHN BARLOW, M.A., V.P. and Sec. R.I.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, and the like, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 24th, or Tuesday, the 25th of April next, after which time they can be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting moldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Library.

JOHN FREMONT KNIGHT, R.A. Sec.
Every candidate will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any packages.

The prices of Works to be disposed of may be communicated to the Secretary.

SOCIETY OF ARTS.—The ELEVENTH ANNUAL EXHIBITION OF INVENTIONS WILL OPEN on the 25th day of April, 1859. The days fixed for receiving Models, Drawings, and Specimens intended for Exhibition are Thursday the 7th, Friday the 8th, and Saturday the 9th of April. No charge is made for space, and the Exhibition is free. Intending Exhibitors should communicate at once with the Secretary.

P. LE NEVE FOSTER, Secretary.
Society's House, John-street, Adelphi,
7th March, 1859.

HORTICULTURAL SOCIETY.—MEETINGS at ST. JAMES'S HALL,

May 15 and 18; June 19 and 30; December 7, 8 and 9.

The Schedule of Prices for the May and June Meetings are now ready.

ROYAL BOTANIC SOCIETY OF LONDON, REGENT'S PARK.

SPRING EXHIBITIONS of PLANTS and FLOWERS for competition on WEDNESDAYS, March 23rd, April 6th, and April 20th.

For Regulations for Admission to the Gardens on these days are the same as on ordinary Week Days, but the Conservatory will be specially devoted for the arrangement of the Plants, &c. until 1 o'clock.

J. DE C. SOWERBY, Secretary.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

THE EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this season will take place on WEDNESDAYS, May 24th, June 16th, and July 1st.

For Admission are now being issued, and can be obtained at the Gardens, only by Orders from Fellows or Members of the Society, price, on or before Saturday, May 14, 4s.; after that day, 5s.; or, on the days of Exhibition, 7s. 6d. each.

ART-UNION OF GLASGOW.—The Subscription List for the present year is now open. Early application is desirable, as the Engravings will be delivered in the order of Subscription.

Printed by J. M. PUNCH, engraved by H. Lemon, after Web-ster, & J. COLEBY BROWFIELD, Hon. Sec. for London.
London Branch, 3, Alfred-place, Bedford-square, W.C.

CONSUMPTION HOSPITAL, BROMPTON.—Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in entire efficiency.

PHILIP ROSE, Hon. Sec.
HENRY DOBBIN, Sec.

ARCHITECTURAL EXHIBITION.—THE NEW GALLERIES, 9, Conduit-street, Regent-street.

Patron.—H.R.H. THE PRINCE CONSORT.

NOW OPEN, from 9 till 6.—Admission, One Shilling, or by Half-Order Season Tickets, which admits at all times, and to all the Lectures.

First Lecture, Tuesday Evening, March 30, by Sydney Smirke, Esq., A.R.A., "On the Use of Colour in Architecture." Sir Utas Barry, R.A., will take the Chair at 8 o'clock.

JAMES FERGUSSON, J. Hon.
JAMES EDMONSTON, J. Sec.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION of MODERN PICTURES and other WORKS of ART, 1853.—THE EXHIBITION of MODERN PICTURES in Oil and Water Colours, SPECIMENS of SCULPTURE and FURNITURE, and the various and most extensive coverage.

Picture, &c. from London, will be forwarded by Mr. Joseph Green, 14, Charles-street, Middlesex Hospital, if delivered to him before the 30th of July. From other place artists are requested to send them by the most convenient and least expensive conveyance.

Picture, &c. from the Royal Academy must be delivered to Mr. Green, immediately on the closing of that Exhibition.

The carriage expenses of works sent for exhibition will be defrayed by the Institution, provided they are received from artists to whom the exhibition circular has been addressed, but not otherwise. All other works must be forwarded carriage paid.

EDWARD SALMONS, Hon. Sec.

MUSICAL UNION.—H.R.H. PRINCE CONSORT.—Patron.—Members having Nominations are requested to forward them to the Directors of the Musical Union, at their earliest convenience, before the issue of Tickets, first week in April. Fifteenth Session.

J. ELLA, 30, Harley-street.

HANDEL COMMEMORATION FESTIVAL, 1859.—CRYSTAL PALACE.—The Directors have the pleasure to announce that this GREAT CENTENARY MUSICAL FESTIVAL, the preparations for which have occupied the closest consideration for nearly three years, will take place as follows:—

Monday, June 20th.

Wednesday, June 22nd.

Friday, June 24th.

Saturday, June 25th.

Sunday, June 26th.

Monday, June 27th.

Tuesday, June 28th.

Wednesday, June 29th.

Thursday, June 30th.

Friday, July 1st.

Saturday, July 2nd.

Sunday, July 3rd.

Monday, July 4th.

Tuesday, July 5th.

Wednesday, July 6th.

Thursday, July 7th.

Friday, July 8th.

Saturday, July 9th.

Sunday, July 10th.

Monday, July 11th.

Tuesday, July 12th.

Wednesday, July 13th.

Thursday, July 14th.

Friday, July 15th.

Saturday, July 16th.

Sunday, July 17th.

Monday, July 18th.

Tuesday, July 19th.

Wednesday, July 20th.

Thursday, July 21st.

Friday, July 22nd.

Saturday, July 23rd.

Sunday, July 24th.

Monday, July 25th.

Tuesday, July 26th.

Wednesday, July 27th.

Thursday, July 28th.

Friday, July 29th.

Saturday, July 30th.

Sunday, July 31st.

Monday, August 1st.

Tuesday, August 2nd.

Wednesday, August 3rd.

Thursday, August 4th.

Friday, August 5th.

Saturday, August 6th.

Sunday, August 7th.

Monday, August 8th.

Tuesday, August 9th.

Wednesday, August 10th.

Thursday, August 11th.

Friday, August 12th.

Saturday, August 13th.

Sunday, August 14th.

MR. KIDD'S SOCIAL AND GENIAL

"GOSIPS."

"During his stay in Lancashire, Mr. Kidd has paid Bury a visit, and given three of his charming 'Gosips' at our 'Adhe-mum'.... Mr. Kidd has the happy art of winning the affections of his audience without an apparent effort. They are delighted for more than two hours, without showing the slightest sign of weariness or fatigue."—Bury Guardian.

Terms, &c., sent post free.—Hammer-smith, March 19.

NATIONAL TEMPERANCE LEAGUE.—

The Committee have great pleasure in announcing that JOHN R. GOUGH will deliver an ORATION in Exeter Hall, on MONDAY, March 22nd, Dr. RAIN, of Scudbury Park, will preside. Doors open at Seven o'clock. Chair taken at eight o'clock.—Tickets for Reserved and Numbered Seats (if taken before 9 o'clock, 5s. 6d.; Platform or Central Seats, 1s.; Body of the Hall, 6d.; to be had of Mr. Steward.

MR. T. MASON JONES (late of Trinity College, Dublin) will deliver his LAST ORATION of the Course, at Willis's Rooms, on TUESDAY EVENING, March 23rd, Subject: "Grattan, and the Wits and Orators of the Irish Parliament." Commences at half-past 8 and terminate at 10 o'clock.—Stalls, 5s.; Reserved Seats, 2s.; Back Seats, 1s.—At all the principal Music Warehouses and Libraries, and of Robert W. Oliver, 19, Old Bond-street, Piccadilly, W.

MR. BURR'S POPULAR LECTURES.—

MR. BURR is OPEN to ENGAGEMENTS for his Lectures on "The Electric Telegraph" (Illustrated), and on "The History of Newspapers."—For terms, syllabus, &c., address, "care of Mr. Dalrymple, 67, Great Queen-street, London, W.C."

MRS. EMILIU HOLCROFT'S LECTURES

on the two great MISOMERS of the Day, "The Strong-Minded Woman," and "Crispinus." Misomer No. 1, "The Strong-Minded Woman," will be given at the London Mechanics' Institution, on WEDNESDAY, March 24th. Misomer No. 2, which was announced at the Pimlico Literary Institute for the preceding week, is unavoidably postponed for a short time. Mrs. E. H. will give her Popular "Merry Thoughts" Lecture, at the Literary Institute, Acton, on WEDNESDAY, March 25th.—Address, as above; or, 29, Southampton Buildings, Holborn.

TO THE NOBILITY AND GENTRY.—A Gentleman of experience, who has the management of Household Property belonging to relatives and himself, being desirous of filling up his spare time, OFFERS his services to a Lady or Gentleman as Agent, or COLLECTOR of RENT, &c., &c., and of the highest respectability, and security, if required.—Address X. Y., at Look's, 119, Regent-street, W.

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MATHEMATICS.—A Wrangler, with great

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THE GOVERNESSES' INSTITUTION, 34,

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and UNIVERSITY EXAMINATIONS.—A Gentleman, M.A. Camb., with the highest testimonials, residing at St. John's Wood, undertakes to prepare Candidates for the Bachelors of Arts, &c., &c., if required.—Address A. B. C., care of Mr. C. Baker, 2, St. Bartlemey's-parade, W.

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Member of the Church of England, in order to fill up a vacancy caused by illness of a young lady, OFFERS a SUPERIOR EDUCATION. Music and French included, for 50 Guineas per annum. References to any of the Pupils.—Address A. B. C., care of Mr. C. Baker, 2, St. Bartlemey's-parade, W.

BLACKHEATH.—There are a FEW

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WANTED, a person to act as

LIBRARIAN and CURATOR to the above Societies. Salary, 50s. per annum, with coal, gas and apartments. Applicants are requested, on or before the 4th day of April next, to send particulars of their age, and occupation, whether married or single, and if married, whether any family; also to send sealed Testimonials, to the Treasurer of the Institution, or to the Secretary of the Archaeological Society at the Victoria Museum, from whom any further information may be obtained.

EWELL COLLEGE, near Epsom, Surrey.

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Every information, as to the Selling Price, Capabilities of
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Aston; A. O. Mowbray, Esq., Garwood, Aston; or by Messrs.
J. & W. Morecroft, Solicitors, 6, Clayton-square, Liverpool.

Sales by Auction

Music and Musical Instruments.

MESSRS. PUTTICK & SIMPSON, Auc-
tioneers of Literary Property, will SELL by AUCTION,
at their new and spacious Premises, 47, Leicester-square,
W.C. (formerly the Western Literary Institution), on FRIDAY,
March 19, and following day, a large Collection of VALUABLE
MUSIC, including the Musical Library of the late Sir John Lubbock,
Esq., of Merly, and comprising some of the most Popular Composi-
tions, Full Scores, Operas and Oratorios—Works of Handel—Pub-
lications of the late Sir John Lubbock, Esq., and numerous Original
MSs. unpublished Songs, &c. &c. the late Charles Dibdin—Many
script Lectures on Music, of the late Sir H. B. Bishop, with Copy-
right therein, &c. &c. Musical Instruments of various kinds.
Catalogue on receipt of two stamps.

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tioneers of Literary Property, will SELL by AUCTION,
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W.C. (formerly the Western Literary Institution), on MONDAY,
March 22, and two following days, a Collection of ENGRAVINGS
and DRAWINGS, the property of the late JOHN SCHOFIELD,
Esq., of Whitby, Yorkshire; comprising a good Selection of Anti-
que and Modern Prints, Portraits, fine Proofs, &c. of choice Wood-
blocks engraved by R. Foster and others—Photographic Views
of the largest and choicest class, &c. &c. a Selection of Drawings
by the most eminent Ancient and Modern Masters, selected
from the most eminent Collections which have been dispersed
during the last twenty years.
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The Libri Manuscripts.

**MESSRS. S. LEIGH SOTHEY & JOHN
WILKINSON,** Auctioneers of Literary Property and
Works connected with the Fine Arts, will SELL by AUCTION,
at their House, the Western Literary Institution, on MONDAY,
March 22nd, and seven following days, the extraordinary Collec-
tion of VALUABLE MANUSCRIPTS, chiefly upon
Ecclesiastical, in various languages, Europe and the East, formed by
M. GUILLIEMO LIBRI, the eminent Collector, who is obliged to
leave London in consequence of ill-health, and for that reason
to dispose of his library treasures. The Collection comprises
Biblical, Theological, Classical, Historical, Scientific, and Mis-
cellaneous Works in all languages, and includes a great num-
ber of remarkable specimens of calligraphy, from the earliest
age to the present time. It is affirmed that this is
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value, that has ever been brought before the Public.

A detailed Catalogue in Imperial 8vo, extending to 300 pages,
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To Connoisseurs, Dealers in Antiquities, and others.

MESSRS. PRICKETT & SONS will SELL
by AUCTION, on the Premises No. 1, Horse-lane,
Highgate, on TUESDAY, March 22, at 12 o'clock, the ANCIENT
and MODERN FURNITURE, comprising Carved Oak Chairs,
Sideboard, Pier Glass, Rosewood Cheffonier, by Seddon, Egyptian
and Pompeian Antiquities—Busts, Portraits, Relics of Garrick,
Edmund Kean, Mrs. Siddons, Anderson, and other Theatrical
Celebrities—Water-colour Portraits, by Forster, &c. The Books
comprise Clarendon's History of Great Britain in General Literature,
Birmingham Play-bills for 1813-14—Printed and MS. Plays—
Biographical, Historical, and other Standard Works—Old Chans,
and numerous Miscellaneous Effects.
May be viewed the day preceding the Sale, and Catalogues
obtained on the Premises, and of Messrs. Prickett & Sons, Auc-
tioneers, 34, Southampton-buildings, Chancery-lane, and High-
street, Highgate.

Valuable Books.

MR. HODGSON will SELL by AUCTION,
at his New Rooms, the corner of Fleet-street and Chancery-
lane, on WEDNESDAY, March 25, and two following days, at
least 12,000 vols. a COLLECTION of BOOKS in General Literature,
including some fine Books of Prints, from the Library of a Gentle-
man (removing); amongst them are—Macklin's Bible, fine plates,
6 vols. purple morocco—Scott's Herbarium, 4 vols. in 2, 1801,
18 vols.—Meusnier's J. Opera Omnia, romans, Latin, plates, and maps,
16 vols.—48 original Chinese Drawings, exquisitely coloured—En-
gravings of Views in France, by Silvestre, Perelle, and others,
upwards of 600, in 4 vols. Russia—Verri's J. Works, 50 plates—
Rogers's (O.) Collection of Prints, 43 plates—Imperial Family
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War in the East, 1801—Scott's Herbarium, 4 vols.—Harmer's
American Scenery, 2 vols.—Owen's Welsh Dictionary, 2 vols.—Phi-
losophical Transactions, 1815 to 1846, 37 vols.—Quarterly Review,
from 1825 to 1846, 3 vols.—Scott's Herbarium, 4 vols.—Harmer's
Ditto, 2 vols.—Ditto, 3 vols. royal 8vo.—Parker Society's Publica-
tions, with Index, 4 vols.—Clarke's Bible, 6 vols. imperial 8vo.—
Fine Illustrations of the Bible, 2 vols.—Jones's Works, 13
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To be viewed, and Catalogue had.

Law Books.

MR. HODGSON will SELL by AUCTION,
at his New Rooms, the corner of Fleet-street and Chancery-
lane, on SATURDAY, March 26, at half-past 12, a COLLECTION
of LAW BOOKS, from the Libraries of two Barristers, and a
Small Library from the Library of a Gentleman residing on Crutem-
by Green, 3 vols.—Crutemby Digest, by White, 7 vols.—Barr's
Ecclesiastical Law, by Phillimore, 4 vols.—Scott's Leading Cases,
3 vols.—and many other useful Practical Books—a Series of the
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To Photographers.

MR. J. C. STEVENS will SELL by AU-
CTION, at his Great Room, 36, King-street, Covent-garden,
on FRIDAY, March 25, at half-past 12, precisely, the Surplus
Stock of PHOTOGRAPHIC APPARATUS, the property of the
late ROBERT HOWLETT, and other eminent Photographers;
comprising Cameras by (Olivier) Horne, Thornthwaite, with
Lenses by Ross, Horne & Thornthwaite, and others—Gregorian
Telescope and Models of various—numerous first-class Glass
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MESSRS. CHRISTIE & MANSON respect-
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Great Room, 4, King-street, St. James's-square, on SATURDAY,
March 26, at half-past 2 o'clock, a MOTHER and CHILD,
in a Grand Landscape, a *chef-d'œuvre* of Sir Joshua Reynolds, and
a beautiful Portrait of a Lady, by the same great Master—also,
a beautiful work of Gainsborough, and other Pictures.
The beautiful works are in the purest state, never having been out of
the possession of the families for which they were painted.
May be viewed three days preceding, and Catalogue had.

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SOUTHGATE & BARRETT will SELL by
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NEXT, March 21, and following day, a COLLECTION of BOOKS,
Ancient and Modern, including French and English Works of
Anglo-Saxon, 4 vols. Paris, 1754—Curtis's Flora Londinensis, 5 vols.
—Speed's Works—Drayton's Works—a Series of the Philosophical
Transactions—Historical Register, 2 vols.—and various other
interesting Collections on all subjects, in 60 vols.—Mrs.
Behn's Plays, 6 vols.—Fielding's Works, 8 vols. calf—Smollett's
Works, 4 vols. best edition, calf—Bolingbroke's Works, 11
vols. calf—Bloomfield's Theatrical and Greek Testament, 5 vols.
—curious and early Printed Works, relating to America, Facsimile
Plays, &c., Topography, History, Theology, &c. &c.
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SOUTHGATE & BARRETT will SELL by
AUCTION, at their Rooms, 23, Fleet-street, on MONDAY,
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formed by the late Mr. PETHERAM, including numerous works
of Handel, Publications of the Musical Antiquarian Society and
Handel Society, Works of the most Eminent Composers, Full
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SOUTHGATE & BARRETT will SELL by
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APRIL, VALUABLE ENGRAVED STEEL PLATES and the
COPYRIGHTS, including many large and popular subjects;
among which are—The Glance of an English Homestead, and
The Farm Yard after Herring, an—Herring's New Series of
Horses, 13 plates (unpublished)—Wilke's Celebrated Productions,
viz. Blind Fiddler, Rent Day, Blindman's Buff, Reading a Will,
Village Politicians, Cat Finger, &c.—Tragedy and Comedy, after
Saut-Belle-Tune, after Herring, &c.—A large Part after dispo-
sition and numerous others, many well adapted for presentation plates.
Catalogue (when ready) forwarded on receipt of one stamp.

SALE OF WORKS OF ART AT
COPENHAGEN.

On March 31, will be SOLD by PUBLIC AUCTION, in Copen-
hagen, several VALUABLE PAINTINGS and SCULPTURES,
including Statues by Thorvaldsen, the property of the late
J. Th. SCHUB, Esq., Merchant of that place.

NOTICE—THE NEW QUARTERLY RE-
VIEW will in future be published by ROBERT HADWICK,
109, Piccadilly. ALL ADVERTISEMENTS intended for the
APRIL Number must be sent by WEDNESDAY, March 23rd.THE WESTMINSTER REVIEW. AD-
VERTISEMENTS intended for insertion in the April
Number (No. XXX, New Series) are requested to be sent to the
Publisher by the 25th inst. BILLS and PROSPECTUSES by the
28th.

London: John Chapman, 8, King William-street, Strand.

THE QUARTERLY REVIEW, No. CCX.—
ADVERTISEMENTS for the forthcoming Number must
be forwarded to the Publisher by the 2nd of April, and BILLS
for insertion by the 5th.

London: Albemarle-street, London, March 19, 1859.

THE BRITISH QUARTERLY REVIEW.—
ADVERTISEMENTS intended for insertion in No. 58
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LONDON, SATURDAY, MARCH 19, 1859.

LITERATURE

Calendar of State Papers, Domestic Series, of the Reign of Charles I., 1627-1628, preserved in the State Paper Department of Her Majesty's Public Record Office. Edited by John Bruce, Esq. (Longman & Co.)

Five thousand new lights hung up in the historical firmament—five thousand new papers read, calendared and made available to the student—this is the summary expression of Mr. Bruce's volume. If it must be described as less rich in personal allusion and in illustration of the lives of eminent men than some of the *Calendars of State Papers* already noticed in these columns, it must also be described as astonishingly rich in matters of pure history. That wondrous episode in the siege of La Rochelle—the English expedition of relief under the Duke of Buckingham—has never been so fully told as in these papers. The story of that war must now be written afresh. All lives of the Duke of Buckingham must be touched again into truth and fair keeping. Dupont's admirable 'Histoire de La Rochelle' will demand annotation. The *Calendar* has scarcely any other subject than the siege. This great attempt to raise the Protestant power in France—and to relieve a most heroic city from the expectation of sack and fire—forms a background and framework, like the wars in 'Hamlet,' within which the passions and concerns of England move. The commissions of Naval Inquiry and of the General Loan were issued mainly in reference to events before La Rochelle. The royal progresses were made, the royal letters written, chiefly in reference to the expedition. The war caused the King's debts, and his debts led to the calling of that famous Parliament in which the Civil War began to rumble.

To give the reader some idea of the extent of the illustrative matter now brought to shed its official light on these transactions, we may state that the original papers fill forty-eight thick manuscript volumes, and contain, as said above, not less than five thousand documents. Yet this great collection covers the history of no more than fourteen months. The papers relate to all sorts of subjects, levies, stores, ships, arms, imports; to the King's and Queen's progresses, to the collection of money, to the sailing of the fleet, to the details of the siege, and the final and disastrous abandonment of the enterprise. Very many are written by King Charles, and are in his own autograph. One is from Queen Henrietta Maria, the heroic daughter of Henri the Great. Some are from the pens of Buckingham and his Duchess. Those from archbishops, bishops, generals, admirals, justices, are numerous. They tell the story of the land from day to day.

The papers which have an interest apart from the continuous tale of the great event, are the personal letters, in which heart speaks to heart, and we catch, as it were, in the long distance and under the boom of war, the wild whisper of feminine alarm, and the agonizing drone of private grief. If letters of this domestic sort contain less dash and devilry, less smoke and blood, than the despatches written from the trench and the camp, they have a more genuine and lasting interest. When your bold Dragoon spans into the square of French bayonets, we confess that our nerves are most moved by the picture, seen by the mind's eye, of a pair of white hands lifted in a quiet English room, in supplication for the life so frolicsomenly and gloriously squandered by its

owner. To take an illustration, as we are glad to do, from a contemporary artist who has studied human nature—who cares for Harry Warrington when he goes to conquer the French at Cherbourg and gets beaten at St. Malo? Are not all our emotions reserved for the distress of Hetty and Theo? And has not every war such trials? What Hetty feels for Harry shall not Kate be allowed to feel for George? Foremost in interest, perhaps, among the tender commentaries on the war at La Rochelle supplied by these State Papers, are the episodes written by Kate, Duchess of Buckingham to her gasconading husband. By Mr. Bruce's help we can lay extracts from this lady's correspondence before our readers. Buckingham had gone to the wars without taking leave. He had promised his wife not to go—for wives, with their doating affection, are sad drags on your heroic souls. The duchess writes, on finding her truant had gone to gather laurels at La Rochelle,—

"I confess I did ever fear you would be catched, for there was no other likelihood after all that shew but you must needs go. For my part, I have been a very miserable woman hitherto that never could have you keep at home. But now I will ever look to be so, until some blessed occasion comes to draw you quite from the Court. For there is none more miserable than I am now, and till you leave this life of a courtier, which you have been ever since I knew you, I shall ever think myself unhappy. I am the unfortunatist of all other, that ever when I am with child I must have so much cause of sorrow as to have you go from me, but I never had so great a cause of grief as now I have. God, of his mercy, give me patience, and if I were sure my soul would be well, I could wish myself to be out of this miserable world, for till then I shall not be happy. Now, I will no more write to hope you do not go, but must betake myself to my prayers for your safe and prosperous journey, which I will not fail to do, and for your quick return, but never whilst I live will I trust you again, nor never will put you to your oath for anything again. I wonder why you sent me word by Crow that you would see me shortly, to put me in new hopes; I pray God never woman may love a man as I have done you, that none may feel that which I have done for you. Since there is no remedy, but that you must go, I pray God send you gone quickly, that you may be quickly at home again; and whosoever that wished you to this journey, beside yourself, that they may be punished, or it will be cause of a great deal of grief to me. But that is no matter. Now there is no remedy but patience, which God send me! I pray God send me wise, and not to hurt myself with grieving. Now I am very well, I thank God, and so is Mall. And so I bid you farewell. Your poor grieved and obedient wife,
K. BUCKINGHAM."

Then comes a postscript, full of character, in which the agony of her alarm, though mixing itself with trifles, as passion never does in epic or tragedy, but always does in real life, drags on with a real dramatic strain:—

"I pray give order before you go for the jewels, which I owe for. Burn this, for God's sake. Go not to land, and pity me, for I feel [most miserable] at this time. Be not angry with me for writing these, for my heart is so full I cannot choose, because I did not look for it. I would to Jesus that there were any way in the world to fetch you off this journey with your honour. If any pains or any suffering of mine could do it, I were a most happy woman; but you have send [sic] yourself, and made me miserable; God forgive you for it."

The same affectionate heart pours its sorrows and desires into the ear of the Duke's physician. She implores him to prevent her husband landing at La Rochelle—he, the chosen of a nation bent on raising the siege and scattering the powers of darkness circling the devoted Protestant city!—

"I should think myself (she continued) the most miserablest woman in the world, if my Lord should

go into the main land, for though God has blessed him hitherto beyond all imagination in this action, yet I hope he will not still run on in that hope, to venture himself beyond all discretion, and I hope this journey has not made him a Puritan to believe in predestination. I pray keep him from being too venturesome, for it does not belong to a General to walk trenches; therefore, have a care of him. I will assure you by this action he is not any whit the more popular man than when he went, therefore you may see whether these people be worthy for him to venture his life for."

Silly little wives don't want their lords to become heroes. They love them, like Desdemona, for the dangers they have passed, never for the perils that are yet to come. They are willing to forego renown for love. To them, the roar of victorious cannon has no music in it. The celestial pulse and beat of air is to them—not shouting crowds, and the crash of the victor's car, bringing home captive kings—but the hush and patter of expected feet. How exquisitely our Duchess Kate expresses all a woman's weakness when she hears that her lord has come back, unhurt, after his absence of five months:—

"MY LORD, Since I heard the news of your landing, I have been still every hour looking for you, that I cannot now tell I see you, sleep in the night, for every minute, if I do hear any noise, I think it is one from you, to tell me the happy news what day I shall see you, for I confess I long for it with much impatience. I was in great hope that the business you had to do at Portsmouth would 'a been done in a day, and then I should 'a seen you here to-morrow, but now I cannot tell when to expect you. My Lord, there has been such ill reports made of the great loss you have had, by the man that came first, as your friends desires you would come to clear all, with all speed. You may leave some of the Lords there to see what you give order for done, and you need not stay yourself any longer. Thus beseeching you to come hither on Sunday, or Monday, without all fail, I rest your true loving and obedient wife,
K. BUCKINGHAM."

How little Duchess Kate cares for the storm of indignation which meets the Duke! Unsuccessful—is he not safe? Lost an army—had not she seen from the beginning that the people were not worth fighting for? Good Kate, let no one blame thee who has never sent a husband to the wars!

The Duchess, who loved her husband, only flattered him by the excess of her fears for his safety. Others were less scrupulous and delicate. Indeed, the incense burned before this idol becomes a little sickening to the world of another time. Mr. Bruce tells us:—

"Bishop Montaigne of London having sent a gift to the Duke which he hesitated to accept, the Bishop assured him, that to refuse his offering would break his heart. When God, he informs the Duke, returns back again a man's sacrifice, it is because he is offended with him; therefore the Bishop could not live if the Duke returned him his. Bishop Theophilus Field, having been elected to St. David's, on the recommendation of Buckingham communicated to Bishop Laud on the Duke's departure to Rhé, tells his patron that he had imitated God himself, who 'very oft, as he passeth by and seems to turn from us, leaves a blessing behind.' The new Bishop is full of ardour on the duke's behalf. He compares the late parliamentary opposition to 'dogs in a village, barking for company, with full and foul mouth,' and burns with desire to throw off his rocket, that he may turn soldier, that he may see the Duke's face and be in the head of his troops, to encourage them to cry St. George, to pray and to fight for the Duke. The Earl of Exeter, the grandson of Burghley, assured the Duke, as the opinion of 'his most passionate and admiring servant,' that what he had achieved at Rhé was 'miraculous.' Sec. Conway and others, who owed their fortunes to the will of the favourite, openly professed themselves to be his 'creatures.' Sir James Bagge, whose fortune was yet

to be made, bade for favour, and obtained it, by glorying in subscribing himself his Grace's 'Slave.'

On the general history of the expedition we forbear to enlarge. It would require a new telling; the printed documents hitherto in the hands of historical writers being utterly worthless. The event must be studied afresh, and may be studied almost exclusively, as regards the English part, from these papers.

Mr. Bruce carries on his work with the cautious and ungrudging spirit of a true antiquary. His patience, skill, and accuracy, are above praise.

Confessions of a Professor of Sleight-of-Hand: an Artist's Life [Confidences d'un Prestidigitateur, &c.] By Robert Houdin. (Paris, Bourdilliat & Co.)

In his way, M. Robert Houdin deserves the self-given style and title of artist; and this, not merely for the gentlemanly manner with which he exhibited his "White Magic" year after year to the fastidious public of Paris, or on account of the ingenious mechanical inventions, some trenching on scientific discoveries, by which his sleight-of-hand and his eagle-quickness of observation enabled him to work out his deceptions; but in right of these two pleasant and strange volumes. They are, on the whole, written in good taste, though the writer speaks with critical boldness of brother professors of his mystery. We give up the Wizard of the North to his untender mercies; but when he decries Signor Bosco as not merely a cruel man, but also as an adept of the second order, who eked out his limited skill by resorting to an odd jargon, we think him unjust, recollecting the sleight-of-hand of the two men. Injustice, however, does not imply malevolence, still less envy, though the reverse be the popular creed. Far more to be deprecated, far more mischievous in its issues, is the complimentary insincerity of false generosity.

M. Robert (Houdin only in right of his wife) was born at Blois, in the year 1805. His father was a clever watchmaker, and a man of lively spirits to boot; and the child, from his earliest years, preferred tools to all other toys as decidedly as if he had been one of Miss Edgeworth's pattern children;—got at every implement that was to be found in his father's workbench, with the craft and curiosity of a magpie, and did so much mischief, that M. Robert the elder thought to put an end to such troublesome and intrusive propensities by sending the boy to the College at Orleans. Matters did not mend there; the boy was the delight and envy of his comrades for his invention and handicraft. He made automata—a quill-pump, worked by a mouse;—but the pump proved above mouse-power, so a rat was to be fitted up as the operative; and the tale of the boy's devices for catching a rat, and what came of them, is as good as many a page in a so-called comic novel. We must resist it, however. The catastrophe brought him under notice of the good Superior of the College, who, seeing nothing but evil to come from ingenuity like this, mildly but earnestly recommended the classics as better objects of study, and exacted from the boy a promise that he would give up such amusements and take to books. Promise impossible to keep! The old story is told over again; the boy tried hard and meant well, but nature was too strong for grace. A mechanician he was born; and, without disrespect, seems besides to have had that spice of the gipsy in his composition which turned his genius in one unmistakable direction. The sight of a strolling conjurer, calling himself Dr. Carolsbach, whom he encountered in the Mall at Blois, was like a spark on tinder. M. Robert the elder

apprenticed him to a notary, M. Roger, in the hope that copying would tame the quicksilver in his veins. The quicksilver, in opposition, got him up from his bed at cock-crow to imitate a little mechanical snuff-box, sent to his father to be mended. Then, an aviary in the domain of the nobleman to whom M. Roger acted as steward suggested to the boy all manner of unexpected cages—fountains that bawled the canaries who came to drink—seed to be worked for by the poor birds as the reward of drawing toy-cars by their beaks. M. Robert the elder, who had retired from business, was vanquished. The youth must have his way, and be a watchmaker, even as had been his father before him.

The youth had no intention of confining his mechanical genius within the limits of a watchcase. A couple of volumes, sent to him by mistake from a book-shop, in which some of the conjurer's most common tricks were explained, fell into his hands, and very nearly drove him crazy. He stole a lamp from one of the Blois street-lanterns (his bed-candle having gone out) to read them by—so engrossing was the fascination—and narrowly escaped being caught by the *Verges* of Blois while in his night-gear, intent on thus purveying a light. From this book, M. Robert Houdin gathered three principles—equivalent, in their way, to the bit of earth claimed by *Archimedes*—that for a conjurer, rapidity of sight and delicacy of touch are the starting points; add to which the power of dividing the attention. Thus, having learnt to fling and to catch the four balls, which is so graceful a game—how hard to the clumsy!—he learned, our artist says, to read tranquilly, and, we presume, to understand what he read, while he was carrying on the ball-play. M. Robert Houdin adds, innocently, that to be sure of his fact, after having for many years given up the feat, he tried to ascertain whether his memory had tricked him at the moment of writing. He found *not*; but his hands had lost some of their cunning, owing to want of practice. He could read, it is true; but only with *three* balls. Then the hands were to be made independent and nimble, even when out of sight of their owner. He practised in a great coat with wide pockets; and while his right hand was conveying his dinner to his mouth, his left was shuffling, cutting a pack of cards—becoming skilful at the trick called '*Sauter la coupe*,' hidden in the pocket beneath the table.

We dwell on these things, not because they are the most amusing portions of this book, but because they so signally illustrate how little the vast amount of ingenuity which can be developed by practice (nature aiding) has been ever adverted to by the people the most easily taken in by pretended miracles. The conductor of a grand opera, who has to overlook twenty lines of score, all different, all brought together to make a few bars—wistful to indicate his intentions to his orchestra—to watch the principal singers, some seven, on the stage, and in rapid motion, it may be—together with his chorus of eighty singers—performs every night a miracle infinitely greater than the "*medium*" who makes a small table crack out a few stale commonplaces, in poor imitation of *Thomas à Kempis*. But who treats Signor Costa, or M. Girard, or Mr. Mellon as conjurers—still less as supernatural interlopers? Yet this severe exercise of theirs is but a part of the various work into which they are introduced by the necessities of a laborious art, when the art is made a profession.

Passing over many anecdotes, it appears that an illness on the road, consequent on the eating of a poisoned dish in the house of the master to whom he had hired himself at Tours,

threw our sorcerer in *embryo* into the care and companionship of one Torrini, a travelling sleight-of-hand man. In this part of M. Robert Houdin's confessions we conceive the romancer's aid may have been called in,—since Torrini's story has a smack of Sue and a dash of Dumas in it. His real name, to adapt *Mrs. Nickleby's* definition, began with G and ended with Y,—being not Torrini at all, but Grisy—*Count de Grisy*. M. Robert Houdin commemorates him as having been a master of his art, a little mad owing to past misfortunes, and very unlucky,—and tells us (very much as people do in novels) how, while recovering from the poison, he wormed out of this Torrini the history of his life, madness, and ill-luck. There may be, however—there *should* be—freemasonry and mutual assistance betwixt gipsy and gipsy. We will spare the reader Torrini's troubles, to come to a story of his adventures in the headquarters of orthodoxy—no less august a place than the Vatican. Being summoned to exhibit before Pope Pius the Seventh, the conjurer, like all gentlemen conjurers and cooks (witness the delicate attentions of the late Alexis Soyer), cudgelled his brains to provide some astounding and courtly new trick for that express performance. And observe, in reference to past arguments, it is merely by this incessant watchfulness of contrivance that these wearers of pinchbeck crowns keep on their thrones. But a true artist will always be equal to the occasion, and willing to sacrifice money in self-assertion.

This Torrini, then, was to show off before the Pope and conclave.—

After having selected [said he] from my repertory the best of my tricks, I put my brains on the rack to imagine a something, which, belonging to the moment, should present an interest worthy of so illustrious an audience. But I had no need of searching for any length of time: chance, that inventor of all inventions the most ingenious, came to my aid. The very evening before that on which my show was to take place, I happened to be in the shop of one of the first watchmakers of the city, when a servant came in to inquire whether the watch of His Excellency the Cardinal — was mended. "It will not be done before evening," said the watchmaker; "and I shall have the honour of bringing it to your master myself." * * "Tis a handsome and excellent watch," said the tradesman to me,—the Cardinal values it at more than ten thousand francs, because, having ordered it himself from the illustrious Bréguet, he fancies it unique of its kind. Yet, what an odd thing! two days ago a mad young fellow of this town of ours came to offer me, for a thousand francs, a watch by the same maker, exactly like the Cardinal's." * * "Do you think," said I, "that this person has really any intention of parting with his watch?"—"Sure," was the answer. "This young spendthrift, who has already made away with his patrimony, has now come down to selling his family trinkets. He would be very glad of the thousand francs."—"Where is he to be found?"—"Nothing easier; he never leaves the gaming-house."—"Well, Sir, I wish to make his watch mine; but I must have it at once. Buy it for me; then engrave the Cardinal's arms on mine, so that the two may not be distinguished one from the other. On your loyalty depends the benefit you will draw from this transaction."

The watch was bought by the watchmaker, who knew his customer, and on comparison bore out the description,—was duly engraved by the confederate,—duly sent home,—and duly in the so-called Torrini's pocket, ready for the trick of tricks which was to close the evening. The Pope, we should say, being an enlightened man, neither believed in, nor had been dissuaded by any tales of sorcery from countenancing the entertainment,—merely feeling that so far as sleight-of-hand went he was a wondering layman, and the clever fellow

brought in to amuse him, the priest of many mysteries. The exhibition, accordingly, went off capitally. "To end it," said Torrini (according to the book)—

and by way of *bouquet*, I went on to the famous trick which I had contrived for the occasion. Here, however, I had to encounter many difficulties. The greatest of these, without question, was to lure Cardinal — to give me his watch, and that without directly asking for it. To gain my point, I had recourse to stratagem. On my asking for a watch, many had been handed to me,—but I had given them back, on the pretext, more or less true, that, offering as they did no peculiarity in shape, it would be difficult afterwards to identify the one chosen by me. "If, *Messieurs*, any one among you," said I, "has a rather large watch (the Cardinal's had precisely this peculiarity), and would entrust it to me, I should accept it willingly as the one fittest for our experiment."

To condense here,—the Cardinal fell in to the snare, and the conjurer examined and admired and asked questions about the Cardinal's handsome watch by way of "*boniment*"—the word in the French conjurer's dictionary for the preliminary talk which is to beguile time, and put an audience off his guard.—(On skill in this department of his art, M. Robert Houdin assures us, depends many of the spells of White Magic.)—But, to return to the Cardinal's watch. After praising its capital qualities up to the skies,—

"See [said Torrini] a first proof of them." And with this I lifted up the watch as high as my face, and let it fall on the *parquet*. There was a cry of fright on every side. The Cardinal, pale and trembling, got up. "Sir!" said he, with ill-restrained anger, "what you have done is an extremely bad joke!"

But worse was to come for the poor Cardinal who set such store on his Bréguet. Torrini stamped on the case, crushed it in pieces, and took up only a shapeless mass. The Cardinal was in a rage; his watch (a chronometer, too!) was the only watch of the sort ever made; and Torrini handed about the heap of broken metal that all might be sure that the broken heap was the Cardinal's watch of watches.—

The identity of the Cardinal's watch proved, the next feat was to get the real one into the Pope's pocket. But there was no thinking of such a thing so long as His Holiness remained seated. Some expedient for getting him out of his chair must needs be found. I had the good luck to find one. They brought me in a huge mortar and pestle, put it on the table, into which I flung the wrecks of the chronometer, and began to pound them with all possible fury. Suddenly, a slight explosion was heard, and from the bottom of the vessel came up a reddish flame, which gave the scene an appearance of real magic. All this time, leaning over the mortar, I pretended to look in, and exclaimed to myself at the wonderful things I saw there. Out of respect to the Pope no one rose; but the Pontiff, giving way to curiosity, at last approached the table, followed by some of the audience. "I do not know to what I am to attribute the bewilderment I feel," said His Holiness, "but I can see nothing." It was the same with myself, but so far from owning it, I beg the Pope to come round the table, to the side the most favourable for seeing that which I announce. During this evolution I slip into the pocket of the Holy Father the Cardinal's watch. The experiment went on, the watch in the mortar was broken, melted, and reduced to the form of a little ingot, which I handed round to the company. "Now," said I, secure of the result I was about to obtain, "I am going to restore this ingot to its primitive form, and this transformation shall take place during the passage it is about to make hence to the pocket of the person in this company the least to be suspected of confederacy." "Ah! ah!" cried the Pope, in a jovial humour, "this gets stronger and stronger. But what *would* you do, Mr. Sorcerer, if I were to demand that it should be in my pocket?"—"His Holiness has only to order to have his wished obeyed."

The ingot was again displayed—of course, instantaneously hidden (as conjurers can hide any small matter). Torrini cried "*Pass!*" and, lo! the Cardinal's chronometer in the Pope's pocket—safe and sound. The next day the sorcerer received a diamond snuff-box. Torrini, we should have said, like other reduced gentlemen, was proud, lavish, and stuck at nothing to make a sensation. And this tale of a watch—as memorable in its way as the watch of the low-bred woman from Castellamare, in Goldoni's absurd comedy of '*Le Femmine Puntigliose*'; or as *Patty Larkspur's* watch in Jerrold's whimsy—may have been altered, exaggerated, invented even, in the telling. No matter; it may be permitted to suggest some of the arts and sacrifices which those gay deceivers, called conjurers, must make to maintain their popularity and to satisfy their clients,—and, viewed in this light, is pregnant with all its liveliness, real or unreal, as a commentary on "the evidence of the senses."

We could paraphrase a score more stories of the same bearing and quality as this, were it possible to make room for them. Suffice it to say, that M. Robert Houdin's journey in the company of this Torrini decided his career. For awhile after they separated he played at watchmaking; it is true, beguiling his leisure with private theatricals, some skill in which comes in to the preparations required to make a first-rate conjurer; but his serious work was the training of his hands and the invention of strange machines. He came up to Paris,—became an assiduous frequenter of the magic theatre of Comte, of whom he tells some amusing stories,—among other occupations, gave a year's work to putting together and repairing a huge piece of mechanical music called the *componium*, which had arrived in Paris a mere mass of fragments,—all the while contriving and perfecting the *automata* and fanciful devices (many of the latter connected with researches in electricity) which were to enable him to take a new ground of his own. This was not to be done without patience and poverty, and in this part of M. Robert Houdin's narrative we find again many details full of interest and of encouragement for those who will not be beaten—who will rise, but must wait. If he wanted an automaton, and desired to have the figure perfect, one capital carver brought him an image with a Christ's head, another, an awkward Nuremberg puppet, till, in despair, he had absolutely to model the face for himself. This was only one of many experiences.

Passing the rest of these, all curious though they be, and the notices of other conjurers, we must come to the time when M. Robert Houdin felt himself ripe and ready to open that little theatre in the *Palais Royal*, which for so many years was so favourite a resort of the lovers of wonder. The details of his management of this,—how he was, by a love-sick lady, appealed to as a veritable sorcerer, who could aid her in her distress,—how he managed to shut himself up from intruders,—how he rebuked by his courtesy an audience who forced the barriers one night and filled the theatre without paying, to the exclusion of those who had taken places,—are all so many pages worth reading. We can only, however, make room for one extract more; namely, such confessions as M. Robert Houdin chooses to give with regard to the Second Sight, which formed so attractive a feature in his performances. Having seen that his son, a boy of twelve years of age, had wonderful adaptability, a game invented by his children, he says, suggested the idea of cultivating this rapidity

of combination to the utmost extent. After many preliminary exercises—

We used to pass, my son and I [says he], tolerably quickly before a child's toy-shop, or one of various objects of merchandise, and look attentively as we passed. A few paces further on we took pencil and paper, and tried, separately, which of us could describe the largest number of objects which we had been able to snatch while passing. I must own that at this exercise my son reached a proficiency to which I could never attain. He could often set down forty articles, while I could hardly get as far as thirty. * * This faculty, which we only acquired with much pains and labour, was of the greatest use to me in my exhibitions: for, while I was going on with my experiments, I could still see all that was passing around me, and was thus able to prepare myself for my extrication from all manner of difficulties. * * I arrived at last at so much skill in the practice, that I have often devised new tricks while I was carrying on my show. One day, even, I laid a wager, that I would solve a mechanical problem while I was keeping up a conversation. We talked of the pleasures of a country life, and I calculated, during this time, the number of wheels and pinions—of teeth, too—necessary to obtain certain given revolutions, without failing, for a single instant, to give proper answers. These explanations may suffice to render intelligible what is the essential base of the experience of second sight. I must add, that there also existed betwixt my son and myself a secret correspondence, not to be detected, by means of which I could indicate to him with the greatest facility the name, the nature, and the bulk of the objects presented by the spectators.

But an almost encyclopaedic knowledge of the names of things must be added to this quickness of sight, this power of abstraction, and this secret means of communication; and to enrich this, father and son worked all day long, never taking a walk, or entering a room, or witnessing a new sight, without turning it to account. We are not disposed to question the extent to which memory can be strained by practice in a particular direction, and this by persons far less accomplished than the Mezzofantia, or the wondrous chess-players of our time, who can carry on so many games simultaneously without seeing the board. But here we find a large collection of new and startling instances, the credibility of which those who have ever witnessed exhibitions of the feat will hardly be disposed to question.

We should have liked to have borne our intelligent and gentlemanly artist company into Belgium, where he was cheated by a manager,—into England, where he was driven by the troubles of '48, performed before Her Majesty, and was half-starved for want of something to eat owing to Court hurry, and was nearly non-plussed by the excessive desire of the Manchester people to partake of the contents of his Inexhaustible Bottle,—into Algeria, where he went on a government mission to amuse and overawe the Arabs. In the last wild country he detected the secret of some of the tricks of the Oriental jugglers:—as, for instance, how to hide a *tack* (or small nail) in one eye, and make it come out from the other. A Marabout—who was disgusted at him, called him an impostor, and wished to shoot him—was rendered innoxious and awe-stricken by an exhibition of the gun-trick, performed, we must own, under circumstances enough to make any man nervous who had not nerves of steel. The Arab chiefs, at parting, gave him an address of admiration and homage, written in superbly illuminated manuscript.

M. Robert Houdin has retired from the stage on a modest competency in his native town of Blois. His son-in-law, Mr. Hamilton, is his successor in Paris. He has not retired, however from invention,—conceives that he will be able to add to the resources of electrical discovery,

—and promises a further work, in which all his schemes and devices will be bared to open day. Some of them, it may be recollected, are already in the general world of conjurers, having been betrayed by a faithless workman some years ago; but the majority, he assures us, were original. Whether for such readers as read only for amusement, or for those who can perceive the moral which lies in revelations like these, the book is a pleasant one.

A Lady's Escape from Gwalior and Life in the Fort of Agra during the Mutinies of 1857.
By R. M. Cooplund. (Smith, Elder & Co.)

THIS book, as a contribution to the history of the great Indian rebellion, is valuable. The description of the outbreak at Gwalior by an eye-witness was a desideratum, and must ever be read with interest. But as regards style, arrangement, and brevity, which in these days of book-making is now more than ever the soul of wit, we have not much commendation to bestow. What was wanted was a concise, truthful, and graphic account of the Gwalior mutiny itself. To this a short narrative of Life in the Fort of Agra during the residence of the Gwalior fugitives there might have been added, and the whole might have been comprehended within the limits of a hundred pages at most. The reader would then have been spared more than twice as many pages of useless discourse.

On Sunday, June the 14th, in the memorable year of mutinies, the outbreak at Gwalior was initiated by an incendiary fire. "The heat was dreadful, the wind high, and the mess-house was soon also a mass of flames." A boding sullen cloud of discontent had long rested on the faces of the Gwalior Contingent, of whom there were then present in cantonments two regiments of infantry, two companies of artillery, and perhaps a hundred cavalry. Two regiments of infantry, and the great mass of the cavalry, had been recently sent off to other places; but were soon to return, and unite with the rest of the Contingent, which, altogether, formed a compact and disciplined body of four companies of artillery, two regiments of cavalry, and seven regiments of infantry, or more than 7,000 men. Ever since the memorable 11th of May the Europeans at Gwalior, consisting of 11 officers, most of them with wives and children, 3 surgeons, the families of 4 officers absent on duty, and 4 sergeants, with their families, were expecting daily, hourly, momentarily, that the sipahis would rise and butcher them. It was a month of agonizing suspense, of dark, dismal anxiety, scarcely less dreadful than the outbreak, which the flames of the burning mess-house and adjacent banglas now heralded. The roads were crowded with sipahis, busy in extinguishing or extending the conflagration. The authoress of this volume beheld, to her astonishment, her ayah making bundles of her mistress's clothes, and deliberately preparing to secure as much plunder as possible. At that moment there was nothing to prevent the sipahis from surrounding and putting to death every European in the place. This massacre, and the quiet collection of every article of value in cantonments, might have been accomplished without the least difficulty, and with military precision. Yet, strange to say, the mutineers, hundreds of whom were thirsting for blood, suffered the fire to be extinguished, and waited for the darkness of night ere they commenced the outbreak they had planned. What then followed we must give in the words of the eye-witness whose narrative is before us:—

"My husband went into his dressing room, and I, after undressing and dismissing my ayah, arranged my dress for flight, and lay down. A single lamp shed a ghostly glimmer in the room. Soon after-

wards the gun fired—instantly the alarm bugle rang out its shrill warning on the still night. Our guard loaded their muskets, and I felt that our death knell had sounded when the butts went down with a muffled sound. My husband opened his door and said, 'All is over with us! dress immediately.' The ayah and bearer rushed in, calling out, 'Fly! the sepoys have risen, and will kill you.' The ayah then quickly helped me to dress. I put on a morning wrapper, cloth jacket, and bonnet, and snatched up a bottle of aromatic vinegar and another of opium from the dressing-table, but left my watch and rings. My husband then came in, and we opened my bath-room door, which led into the garden, and rushed out. Fortunately it was very dark. I said, 'Let us go to the Stuarts, and see what they are doing.' We soon reached their house, and found Mrs. Stuart in great distress, as her husband had just ridden off to the lines. Poor Mrs. Hawkins lay in the next room, with a serjeant's wife attending to the little baby (only a few hours old). Mrs. Hawkins's children and the little Stuarts were crying, and the servants sobbing, thus adding to the confusion. Whilst my husband tried to soothe Mrs. Stuart, I went in to talk to Mrs. Hawkins, whose husband had also gone to the lines. Suddenly a horse dashed into the compound, and Mrs. Stuart cried out, 'Oh! they have killed my husband!' I returned to her, as my husband went out to speak to the syce (groom). I held her hand, and never can I forget her agonized clasp! The syce told my husband that the sepoys had shot Captain Stuart; that he thought the captain was not dead, but had been taken to the artillery lines: he also brought a message from Major Hawkins, directing his wife and children to go to the lines. So Mrs. Hawkins was carried out on a bed, followed by the nurse with the infant, and a large party of servants carrying the other four children. They all went to the artillery lines, as the artillery had promised to remain faithful. Mrs. Stuart also set off in her carriage with her children; my husband helped her in, and tried to comfort her. Mrs. Stuart had before told me that when she returned from her former flight to the Residency, a sepoy had said to her, 'Why did you leave your husband, Mem-sahib? That was not brave; but you women are so weak and faint-hearted, you take flight at nothing. See! the Sahib trusted us: we will always be faithful, whatever happens. Our syce now appeared with the buggy, accompanied by our kitmutghar; the latter appeared very much excited, and had a tulwah (sword) in each hand. He advised us to cross the bridge leading to the Lushkur; but the syce said it was guarded with guns and sentries. At first we thought we would follow Mrs. Stuart and Mrs. Hawkins to the artillery lines, as the artillery were thought to be better inclined towards us; it was the 4th we dreaded, for they had often let fall suspicious and mutinous words. It is believed that they committed that night and the following morning, most of the murders at the station. Just as we were going to turn towards the artillery lines, a young sepoy came running from them towards us, weeping and sobbing. He called out, 'They have shot the Sahib,' and though my husband spoke to him, he ran past without answering. All this time we heard volleys of musketry, bugles, shots, and terrible shrieks, and saw some of the houses burning."

We must pause a moment to notice the singular circumstance related regarding this young sipahi. That there were feeling hearts among the sipahis, that all were not alike guilty, is shown by this, and by many similar anecdotes. This young soldier was as deeply affected by the murder of his European officer as he could have been by the death of his own nearest and dearest kinsman. It cannot be doubted that there were many sipahis similarly disposed, and that their loyalty greatly embarrassed the mutineers, and was the chief cause of that irresolution, precipitancy, and mismanagement which characterized all the outbreaks. But the most extraordinary instance of fidelity was that of Mrs. Blake's Muhammadan servant, Musa, to whom alone it was owing that any of Mrs. Cooplund's party escaped. The conduct of this

man deserves to be recorded, and in noticing it we have also to present the sad picture of Mr. Cooplund's murder. He was the Chaplain of the Gwalior Station, and but a few months had elapsed since his marriage and arrival in India:—

"They entered the kitchen of the house, which was only separated from the room we were in by a thin wooden partition. Muza then went out; we did not know what for. Had he deserted us? The sepoys talked and argued with him; we heard them count over the cooking vessels and dishes, and distinctly say, 'do, tien, char, awr eck na hai?' (Two, three, four; is there not another?) After dividing the spoil, we heard them again ask Muza if we were in his house, and say they must search; but he replied that his mother was ill, and that they might frighten her. They asked him, 'Have you no Feringhis concealed?' and he swore the most sacred oath on the Koran, that there were none in his house: but this did not appear to satisfy them, and we heard them coming in; they forced open the door with the butts of their muskets, the chain fell with a clang, and as the door burst open, we saw the moon glistening on their fixed bayonets. We thought they were going to charge in upon us; but no; the hut was so dark that they could not see us. They called for a light; but Muza stopped them, and said, 'You see they are not here: come, and I will show you where they are.' He then shut and fastened the door, and they again went away. There was again a dead silence, followed by the dying shrieks of a horse, as it rushed passed our hiding place; so we supposed they had gone to the stables. After a time Muza returned and said: 'They will be here again soon, and will kill me for concealing you, when I swore you were not here; so I will take you to the bearer's hut: he will not betray you.' He then opened the door and we went out. Day was beginning to dawn, and the air felt cool, after the close atmosphere of the house we had been in for so many hours; it was the bearer's hut we were taken to; one of a cluster of huts built of mud, and very low and small. I again fell and hurt myself, as it was not yet light, and we again lay on the ground, quite worn out with watching, and terror; our lips were parched, and we listened intently to hear the least sound: but a brooding silence prevailed. We were soon joined by Mrs. Raikes, with her baby and ayah; the poor baby crying and fretting. It was now nearly six o'clock, and grew gradually lighter, when the sepoys again returned howling and raging like wild beasts. They came round the hut, the baby cried, and we heard them ask, 'Whose child is that?' One of the women replied they did not know; they called 'Bring it out!' when Mrs. Raikes exclaimed in an agony of fear, 'Oh! they will kill my child!' When the woman carried it out, the sepoys yelled, 'Feringhi, hi (there are English there): kill them!' and I saw through the doorway a great number of them loading their muskets. They then ordered the woman to bring out a large quantity of plunder that lay on the floor of the hut, pictures, plate, &c.; she took them out slowly, one by one, and gave them to the sepoys. We all stood up close together in a corner of the hut; each of us took up one of the logs of wood that lay on the ground, as some means of defence. I did not know if my husband had his gun, as it was too dark in the hut to see even our faces. The sepoys then began to pull off the roof: the cowardly wretches dared not come in, as they thought we had weapons. When they had unroofed the hut, they fired in upon us. At the first shot we dropped our pieces of wood, and my husband said, 'We will not die here, let us go outside.' We all rushed out; and Mrs. Blake, Mrs. Raikes, and I, clasped our hands and cried, 'Mut maro, mut maro' (do not kill us). The sepoys said, 'We will not kill the mem-sahibs, only the sahibs.' We were surrounded by a crowd of them, and as soon as they distinguished my husband, they fired at him. Instantly they dragged Mrs. Blake, Mrs. Raikes, and me back; but not into the bearer's hut; the mehter's (sweeper's) was good enough for us, they said. I saw no more;

but volley after volley soon told me that all was over. Here we again lay crouched on the ground; and the stillness was such, that a little mouse crept out and looked at us with its bright eyes, and was not afraid. Mrs. Campbell came rushing in with her hair hanging about; she wore a native's dress, her own having been torn off her: she had been left alone the whole night. Then poor Mrs. Kirke, with her little boy, joined us: she had that instant seen her husband shot before her eyes; and on her crying 'Kill me too!' they answered, 'No, we have killed you in killing him.' Her arms were bruised and swollen; they had torn off her bracelets so roughly: even her wedding ring was gone. They spared her little boy; saying, 'Don't kill the bātcha (child); it is a missie bābā (little girl).' Poor child! his long curls and girlish face saved his life! He was only four years of age."

And now followed one of the strange, but characteristic features of the outbreak. The sipāhs were intoxicated with bhang, furious with excitement, and the hands of many of them were red with blood, yet they neither slaughtered nor outraged the defenceless English ladies who were utterly in their power. They seized them by their arms, dragged them roughly to their lines, taunted and reviled them, but they committed none of those atrocities which have been imputed to their brethren at Cawnpore, Delhi, and other places. Mrs. Coopland suggests that this may have been owing to an agreement with Sindhia, who, notwithstanding the bitter asseverations of our authoress, appears, even by her own showing, to have greatly befriended the English on this and subsequent occasions. Mrs. Coopland is pleased to call him a "double-dyed, traitorous Marāṭha." It must not be forgotten, however, that he risked his life, his crown, and the lives of the members of his family by his faithfulness to us; that at the very moment when he was sending off Major Macpherson, the political agent at his court, with a large party of refugees, under a strong escort, there were thousands of menacing voices around him, some of which were heard even in his council chamber, calling for the blood of the Fāringīs. A more decided interposition in our favour at the moment of the outbreak would, perhaps, have led to his assassination, and to that general revolt of his army which actually took place next year, under far less favourable circumstances for the mutineers. It must be remembered, too, that the contingent who perpetrated all these bloody deeds were *our* soldiers, whom he was compelled to pay; a swarm of locusts brought by us to devour the produce of his dominions.

The party of fugitives, of whom Mrs. Coopland was one, reached the palace, which was six miles from cantonments, at noon, the day after the massacre. The Mahārājā refused to see them, "a mystery" not so difficult of explanation as Mrs. Coopland supposes. One would imagine that she might have found a key to it in the fury of the multitudes, who were only prevented by Sindhia's protection from tearing the fugitives to pieces. After great sufferings and imminent peril, Mrs. Coopland and the others reached Agra in safety, in carts furnished to them by the Mahārājā. Of their long beleaguering in the Fort of Agra we do not propose to speak, as that has already been described by other pens. When the capture of Delhi and Greathed's victories had opened the road, Mrs. Coopland proceeded to Simla, and thence by the Panjāb and Sindh to Bombay and England.

We cannot conclude our notice of this book without a word of regret as to its general tone. Forgetting what she owes to Mūsa, and other faithful servants, the authoress speaks of the natives in terms which hardly become a chap-

lain's lady. Take the following few lines as a specimen:—

"We then both set to work to scold him in Hindoostanee, and not being sufficiently fluent in that, had recourse to English; which we had been told natives disliked more as they did not know what it meant. What they consider the most opprobrious epithets in Hindoostanee are '*Khala sour*,' '*hurrumzadu*,' and '*mourgeu*' (black pig, infidel, and fowl)."

Black pig and infidel are not captivating words in any mouth, and though our authoress does not expressly say they were used on this occasion, the passage is so penned as almost to lead to the inference that they were, and it must be added that the word translated "infidel" really has a meaning still less decorous. If our countrymen and countrywomen will address the natives of India in such terms we can hardly expect the breach which has taken place to be ever healed over. Lastly, we must call attention to a strange mistake in these pages, by which Sir J. Outram is robbed of all his laurels at Lucknow. In no less than three places this gallant officer is said to have been left at Cawnpore while General Havelock advanced and relieved the Lucknow garrison. It is not likely that so glaring a blunder should spread to other volumes; but lest it should we must entreat our authoress to supplement a note in the table of *errata* acknowledging her error.

History of the Knights of Malta; or, the Order of the Hospital of St. John of Jerusalem. By Major Whitworth Porter, R.E. 2 vols. (Longman & Co.)

Few chapters in history more faithfully reflect the spirit of an age than those in which the contests of Christendom and Mohammedanism are chronicled. Long after the events which have for ever hallowed the soil of Palestine had lost their religious effect upon the great majority of men, the name and memories of these "sacred places" could stir the heart of Europe to its very core, and lead to repeated—though bootless—expeditions on which the best blood and vast resources were unhesitatingly lavished. Devotion without devoutness,—feats of daring and bravery unsurpassed, but not rewarded by any lasting results,—mighty but planless and unsustained undertakings,—army after army launched on the plains of Syria, victorious yet not conquering, and still fresh supplies poured after them on the same hopeless errand—until at last the most undaunted courage is obliged to yield the field to the Infidels. Such in few words is a summary of the history known as that of the Crusades. It was as if men were to learn that Christianity was to influence the heart and life, not the imagination,—that realities not localities were to constitute the objects most dear to Christians,—and that if Palestine was ever to be freed from Infidel domination, its conquest must be achieved by other means than the courage of chivalry.

Of all the losses which Christendom sustained at the hands of the Mohammedan power none was so deeply or so extensively felt as that of Jerusalem. From earliest times it had been the resort of pilgrims, who, on the scene of the most important event in the world's history, sought to renew their ardour or to expiate their sins. These localities were now profaned; and stories of what pious palmer had to suffer from the Infidels everywhere circulated and roused general indignation. Accordingly, when Peter the Hermit preached the first Crusade, the shout of "*Dieu le veut*," raised at Clermont, found an echo throughout Europe, and it seemed as if "all the world were to take route for Asia." Princes, lords, nobles, peasants, monks

—nay, even women—some from good, others from more doubtful motives, set out for Jerusalem. The motley crowd which, according to Vertot, "contained many persons, but few soldiers," would have been easily dispersed had it not been supported by a regular army of not less than 100,000 cavalry and 600,000 foot. The events which followed are well known. Jerusalem was taken, and after a horrible carnage committed on its inhabitants, without distinction of age or sex, the Crusaders, in solemn procession and barefoot, went to prostrate themselves before the Holy Sepulchre. Godfrey of Bouillon was proclaimed King of Jerusalem. One of the first places which he visited was the Hospital of St. John, erected in 1048 by the pious care of some Italian merchants, for the entertainment of poor and sick pilgrims. The devotedness with which, under the rule of Gerard (their first Master), the fraternity tended those who needed their aid, led to the endowment of the Hospital with rich manors in every part of Europe. At the same time, many of the Crusaders entered the ranks of Hospitaliers, and, by the infusion of their spirit, soon gave a different direction to the Order. Under such circumstances, the Hospitaliers of St. John took the three vows—of chastity, obedience, and poverty; and became a regular monastic order, with branch establishments in those parts of Europe whence pilgrims were wont to embark for the Holy Land. Such was the humble beginning of an Order which military exploits, wealth, and influence soon placed in the forefront of the Christian world. It is certainly strange that a history, so full of interest and importance, should not have been more frequently written, especially in our own country, which has fallen heir to the last home of the Order. The French work of the Abbé Vertot, of which the accuracy has again been attested by the circumstance that even so careful an inquirer as Major Porter has found little to correct or to add (at least so far as its first thirteen books are concerned), is too lengthy and full of digressions. Still, it has hitherto been the standard work, and Major Porter might have more fully acknowledged his numerous obligations to it. Later works on the same subject labour under other defects. Thus, the honour of furnishing a thoroughly reliable, comprehensive, and interesting history of the Knights of Malta has been reserved for our author. Not only have the errors of his predecessors been avoided by him, but he has made ample use of their labours and supplemented them by careful and laborious investigations into hitherto untouched sources. Accordingly he has been able to furnish us for the first time with a view of the *internal history* of the Order—its organization, manners, practices, and life. The English reader has now a satisfactory and graphic account, at the same time exhaustive and interesting, both of what the Knights Hospitaliers were and of what they did. Still, in some minor respects, the work, in order to be perfect, requires the "*limæ labor*." Historical slips of the pen occur, which will require to be corrected. Thus the story by which the white cross with the mysterious device, "*Fert*," on the shield of Savoy, is brought into connexion with the relief of Rhodes by Amadeus the Fifth, in 1315, has now pretty generally, and on good grounds, been rejected as apocryphal (See Gallenga's '*History of Piedmont*,' i. 225). Similarly, impartial history cannot sanction the justice of any charges of blasphemy and of an unholy compact with the powers of darkness with which Philip of France sought to cover his rapacity and personal resentment against the unhappy Knights Templars. We

are not satisfied that Major Porter has quite fairly presented the part which Pope Clement, who acted not very willingly, and the King of France had in this tragic affair. Against the dying testimony of so many noble Templars, and the manifest absurdity of the charges, we can scarcely accept as any counter evidence, however small, the words which Sir Walter Scott puts into the mouth of Brien de Bois Guilbert. We had marked other passages for challenge, but they do not detract from the general excellence of the work, and they will readily occur to the author himself on careful revision.

The history of the White Cross Knights (as they were called in contradistinction to the Red Cross Knights or Templars, the Green Cross Knights or Lazarites, and the Black Cross Knights or Teutonic Order) arranges itself into three periods. The first terminates with the re-conquest of the Holy Land by the Infidels and the expulsion of the Knights, the second with the capture of Rhodes by the Turks under Solyman, the third with the surrender of Malta to Napoleon. According to these periods the Order bears the names of Knights Hospitallers of St. John, of the Knights of Rhodes, and of the Knights of Malta. We have already hinted that at an early period military duties were added to the peaceful avocations of the Hospitallers. The change took place under the administration of Raymond du Pay, the second Master, whose rule is variously dated from 1118 or from 1120. Ever since that period down to the glorious defeat, when a mere remnant of the gallant band of Hospitallers retired from the smoking ruins of St. Jean d'Acre, their last stronghold in Palestine, their history in that country was one of untiring exertion and unsurpassed bravery. It is not our task to trace the causes of the loss of the Holy Land,—how the kings of Jerusalem gradually declined in vigour,—how internal dissensions weakened and tore the insufficient forces of the Christian defenders,—how the ill-timed and foul aspersions cast on Raymond of Tripoli led to the fatal battle of Tiberias and the fall of Jerusalem,—or how gradually the Christians lost place after place, until at last St. Jean d'Acre fell, not more by the bravery and the overwhelming numbers of its assailants, than by the villainy of its so-called Christian inhabitants.

But though driven from the Holy Land, the Knights Hospitallers did not relinquish their enterprise against the enemies of the faith. Unlike the Templars, whose dispersion over Europe led to their rapid decadence and ultimate extinction, the Hospitallers, after a short, and not pleasant, stay at Cyprus, planned an expedition for the purpose of gaining a new basis of operation against the Infidels. While the Grand Master of the Templars was lured into the snare laid by his relentless enemy, William de Villaret was better engaged in planning an attack upon Rhodes, which, despite all obstacles, was carried under the Grand Mastery of his brother and successor, Fulke de Villaret. For two centuries (from 1310 to 1525) Rhodes now remained the head-quarters of the Order and the place whence they carried terror and desolation to the Infidels. To us this period of victories by land, but especially by sea, seems the most glorious in the annals of the Order. Twice had the Knights unaided borne the shock of an attack from the combined forces of the Turkish Empire. At the first siege, carried on under the reign of Sultan Mohamet, Rhodes was defended by the Grand Master D'Aubusson, and cost the Turks 9,000 killed and 30,000 wounded. The second attack

was carried on under the personal inspection of Sultan Solyman. On this occasion, also, the sovereigns of Europe, engaged in internecine wars, looked on supinely upon the tremendous and unequal struggle in which the Knights were engaged. A more memorable feat of arms has not been recorded than that when, despite treason in their own camp, no hope of succour from without, and shortness of ammunition, the Knights of Rhodes defended for six months their capital against a force forty-fold their own. On the morning of the 26th of June, 1522, the watchmen on St. Stephen's Hill had given notice of the appearance of a Turkish fleet of nearly 400 sail, which disembarked a force of not less than 200,000 men, soon after increased by 15,000 picked soldiers under the leadership of Sultan Solyman himself. To this force Villiers de l'Isle Adam could only oppose 600 Knights, 4,500 men-at-arms, a corps of volunteer militia gathered from the inhabitants, and a kind of naval brigade formed from the mariners of the port. But under such a leader—the noblest of which even the Order of Malta could boast—every person fought or wrought not only with a devotedness commensurate to the issue at stake, but with an ardour bordering on enthusiasm. Ably directed by Martinigo, as engineer, the garrison—among which even women fought at times—repelled every assault, and it was not until the fortifications were nearly crumbled down and the ammunition and stores were consumed that the Knights accepted the terms of honourable capitulation, which the Turks were glad to offer them. Even then, the Knights and their army—now reduced to less than 1,500 men—would not have yielded had it not been for the urgent entreaties of the townspeople. As it was, the victory—if such it may be called—cost Solyman not less than 100,000 men. With the remnant of his Knights, and accompanied by 4,000 Rhodians, the lion-hearted L'Isle Adam—not less great in council than in battle—departed from the fated island and found for his subjects and his Order a new home in the island of Malta, which along with Tripoli Charles the Fifth ceded to them, not less from selfish than from pious motives. All Europe had heard with astonishment the news of the heroic defence of Rhodes—the Sultan himself had paid well-merited compliments to his noble opponent—and Charles the Fifth exclaimed, "There has been nothing so well lost in the world as Rhodes!" The same endurance and courage was manifested at least during the earlier part of the residence of the Order in Malta.

Scarcely less celebrated than the defence of Rhodes was that of Malta, made in 1565 under the Grand Master La Valette, at the head of 9,000 men (of whom 474 were knights) against a Turkish besieging force of 30,000 men. Despite the most heroic sacrifices, the small Christian force would at this time also have had to succumb to numbers had they not been relieved at the eleventh hour by the forces of the Viceroy of Sicily. But this noble defence seems almost the last great achievement of the Order, with the exception perhaps of the unsuccessful defence of Tripoli. Contests and victories were, indeed, still celebrated; but the pristine simplicity of manners and purity of morals, which had even before this been attained, now rapidly gave way. A fatal sense of security, luxury and vice completed the decadence of the Order. Priestly interferences and pretensions, and national jealousies did the rest; and, under the ignoble rule of Hompesch, the Knights of Malta surrendered to Napoleon almost without striking a blow. The great body of the Knights of Malta betook themselves to Russia, which had in late years shown a wonder-

ful interest in the prosperity of the Order. The Emperor Paul was even elected Grand Master, but the dignity remained an empty title, since the British forces would not allow the Russian fleet to join them in the blockade, which ended in the surrender of the island into our hands. The short-lived Treaty of Amiens contemplated the restoration of the Order of St. John, but war broke out afresh, and the Treaty of Paris ceded Malta with its dependencies to the British Crown. Since then only the shadow of the Order has continued to exist.

The history of the British portion of the Order has been traced with great accuracy and learning by Major Porter. The institution of its various branches, their history, the exploits of the English knights, with many a characteristic trait, racy anecdote, and curious epistle, have been faithfully chronicled. It were a shame to say more than is sufficient to whet the curiosity, and to excite the interest of readers. To satisfy these we gladly send them to the volumes before us, which we regard as a real and lasting acquisition to the historical literature of our country. Long may our title to Malta be embodied in the inscription placed over the main guard-house in the capital of the island,—

Magne et invictæ Britannicæ Melitensium Amor
Et Europe vox has insulas confirmat.

The History of British Journalism, from the Foundation of the Newspaper Press in England, to the Repeal of the Stamp Act in 1855: with Sketches of Press Celebrities. By Alexander Andrews. 2 vols. (Bentley.)

Sir Thomas Rose, sending a letter of news to Stratford, adds, "I commend it to your lordship as men do fish, for the freshness—not for certainty." Fresh news, if such a tautological phrase be admissible, has been ever a craving incidental to humanity. The philosopher who said that laughing distinguished man from all other animals, might have added to his definition the circumstance of the human appetite for intelligence—fresh, like fish, and true, if possible.

The system which accomplishes this great result is venerable for its age, and respectable for its origin. The *Acta Diurna* may not have been exactly what we now consider as a "newspaper;" but to the great idea of great Julius therein developed, the family of public journals owes its source. The assertion of Suetonius is conclusive of the fact, and of the nature of the first of public journals:—"Inito honore, primus omnium instituit ut tam senatus quam populi diurna acta conficerentur et publicarentur." "After his advancement to the consulate he was the first who ordered a 'Journal of Transactions' of both senate and people to be composed and published." Setting aside that neither types nor presses were employed in the publication of the *Acta Diurna*, the journal itself, in some measure, resembled the French *Moniteur*, established by Panckouke in the last century. The *Moniteur* belongs, body and soul, to the government for the time being. The editor has no more self-will than the composing-sticks. Nothing is inserted but by authority. So with the *Acta Diurna*. They were official journals, compiled and made public under government sanction and influence. The *Acta Diurna*, then, may be called the Roman *Moniteur*, with this difference, that the numbers were, occasionally, what the *Moniteur* never is, namely, amusing. Here is a sample of the miscellaneous news of the *Acta Diurna*:—

"4th of the Calends of April. The fasces with Livinius the Consul. It thundered; an oak was struck with lightning on that part of Mount Palatine, called Summa Velia, early in the afternoon.

A fray happened in a tavern at the lower end of Banker's Street, in which the keeper of the Hog-in-Armour Tavern was dangerously wounded. Tertinius, the Edile, fined the butchers for selling meat which had not been inspected by the overseers of the markets. The fine is to be employed in building a chapel to the Temple of the goddess Tellus."

Substantially, the *Acta*, posted up at the corners of the streets, in clear, intelligible, Roman hand, conveyed to their readers much what the "papers" of to-day do,—namely, the glories, follies, pride, and shame of contemporaries. The last entry recorded above shows, too, that in some instances the pagan authorities may serve us as models. When we fine an evil-doer, half the penalty usually goes to a godless informer, the other to our royal Defender of the Faith. The Romans built "chapels" with such fines, and their congregations knew not the growing evil in our churches of constantly-repeated "collections."

Of all the Romans whose writings have come down to us, the quick-witted, sharp-sighted, apt-worded Cæsar is precisely the man whom we should select, as most likely and best fitted to found, further, and render flourishing the system of "newspapers." He was possessed of all the qualities of a "gentleman of the press." Had he not been a great general and a great statesman, he would have been, were there only opening for such a vocation in his time, the most admirable Own Correspondent that ever left Cornelia and Graculi to look on battle-fields and paint their glories and their horrors in immortal words. It is worthy of notice, too, that it is only men like Cæsar and "Our own Correspondents" who may be implicitly believed in their transcriptions of sanguinary war. In the days of Julius the whole plain of battle was visible to every eye, and the din of contest was not deafening. Where seeing and hearing were not difficult matters, a man of acute observation, and not ashamed to ask when he found observation at fault or perplexing him, could render an intelligible account of the stirring scene playing out or fighting out before him. Not so in modern times. That villainous salt-petre and that loud-mouthed artillery render it impossible for a combatant, at least, to be cognizant of what is going on beyond a space of a few feet square about him: the inventions of the "Own Correspondent" surmount the difficulty. He can go pretty well where he pleases, with a due regard to his own precious safety, and can take down the incidents of the action from any coign of vantage of his own selecting. Thus his word-pictures are worth whole reams of despatches, and his letters resemble nothing more nearly that we can call to mind than the "Commentaries" of the great warrior, who is the father of newspapers. Here we open at random that picturesque series, and we find ourselves, in the seventh book, in the hottest of the fray, when Vereingetorix, that mixture of Nana Sahib and unselfish patriot, was putting on his best mettle that bald Julius who could describe battles as happily as he could fight them. We only ask our readers to remember what we will not presume to repeat—namely, that planting of the powder-bags against the gates of Delhi, and how hero after hero, the one succeeding as his predecessor was shot down, went up to his fatal and glorious post, till the indispensable end was accomplished. We all know how this touching and stirring incident was described by half-a-dozen letter-writers on the field. See now how a parallel incident in the Gaulish war is described by the Roman commander and correspondent!—"It was on this occasion that I witnessed myself

an act of bravery, which I will not pass over. One of the Gauls, posted in advance of the city, flung balls of tallow and pitch into the fire" (kindled by the Gauls to destroy Cæsar's wooden tower) "to sustain it. This Gaul was exposed to a Roman battery, a dart discharged from which struck him, and he fell dead. A second Gaul immediately strode over his body to carry out his purpose; but he, too, was slain, and in the same manner. To him succeeded a third, and to the third a fourth. Nor did the Gauls cease their perilous attempt till we had succeeded in extinguishing the fire of the mount. Then the enemy withdrew, and an end was put to the contest."

What renders the Commentaries to this day such interesting reading, but the fact that they abound in "news"? Indeed, they seem to have been written for better purpose than influenced the writers of news-letters, news-books and ballad-news, or news-ballads, in the sixteenth century,—in which truth and falsehood were confusedly and inextricably interwoven. There is a certain *English Mercury*, said to be of the date of 1588, which asserts itself to be earnest in the prevention of false reports, and gives news of the Armada and other matters of high interest. But this paper is now known to be a counterfeit. It was a forgery of some idle scholars,—an offence that has, we believe, only one parallel in the case of the *London Gazette*, one pretended number of which (for May 22, 1787) was forged, with a view of affecting the funds, and without the discovery of the delinquents.

But although the *English Mercury* be only an impostor, England, nevertheless, takes the lead as the founder of the modern "press,"—for the Venetian *Gazette* was not established till 1620. Some derive its name from *Gaza*, treasure; others from *Gazza*, a magpie, typical of its gossiping nature; and a third party from *Gazetta*, the name of a coin, about a farthing, for which it was sold. Two years subsequently London saw the establishment of the *London Weekly Courant*; and in 1642 was established that still existing, useful, and unattractive sheet, the *London Gazette*. It was not, however, till the period of the Civil Wars that "papers" became numerous. Then "Intelligencers," "Diurnals," "Scouts," "Certain Informations," "Weekly Accounts," with many others, including a triad of Mercuries,—*Mercurius Aulicus*, *Civicus*, and *Britannicus*,—appeared, to the delight and perplexity of their several readers. None of the sheets, however, affected to give general information. That was first supplied by Sir Roger L'Estrange, in his *Public Intelligencer*, first published in 1663, and withdrawn in 1665, when the first number of the then new series of the *London Gazette* was given to the public. A complete check was given to the development of newspapers by the prohibition to publish them in 1680. "News," however, had become a necessary of life, and the public recovered their journals. At the present hour they reckon by hundreds, instead of by units,—and form what has not been incorrectly designated as the "Fourth Estate." In intellect, wealth and power it may reckon as the first. Its services to liberty and to the general well-being of society have been incalculable; and the only peril which can arise from it is the peril of a despotism, which might be rendered more cruel and intolerable than any which it has annihilated.

It is the history of newspapers from their foundation to the abolition of the Stamp Act which Mr. Andrews has here given in the two volumes before us. They contain much interesting matter, furnished in a manner the reverse

of interesting,—but the matter is the most essential point. The author is most successful when treating only of the papers; when he proceeds to treat of individuals, and to discuss press celebrities, he is often in grievous error. He rolls two single gentlemen into one, ignores others altogether, and in his "derangement" of dates and incidents would have excited the wonder of Mrs. Malaprop.

We furnish a sample from Mr. Andrews's measure:—

"The curiosity of the public now demanded greater exertions from the news printers, and 'E. Mallet, against the Ditch at Fleet Bridge,' organized and brought out on the 11th of March, 1702, the first daily paper. The *Daily Courant* (for such was the title of the first morning newspaper) is printed on one side only, thus consisting of but one page of two columns, and contains five paragraphs translated from the *Haarlem Courant*, three from the *Paris Gazette*, one from the *Amsterdam Courant* and the following modest prospectus:— 'It will be found from the foreign prints which from time to time, as occasion offers, will be mentioned in this paper, that the author has taken care to be duly furnished with all that comes from abroad in any language. And for an assurance that he will not, under any pretence of having private intelligence, impose any additions of feigned circumstances to an action, but give his extracts fairly and impartially, at the beginning of each article he will quote the foreign paper from which it is taken, that the public seeing from what country a piece of news comes, with the allowance of that government, may be better able to judge of the credibility and fairness of the relation. Nor will he take upon himself to give any comments or conjectures of his own, but will relate only matter-of-facts, supposing other people to have sense enough to make reflections for themselves. The *Courant* (as the title shows) will be published daily, being designed to give all the material news as soon as every post arrives, and is confined to half the compass, to save the public at least half the impertinences of ordinary newspapers.' Here is a strange fellow truly! The editor of the first daily paper comes forward and recommends his journal to the public notice on account of three special merits: that it is but half the size of the other papers—that it has no private sources of information—and that it gives no comments or reflections on the topics of the day! Thus conducted, the single page paper continued for forty days, when it passed into the hands of Samuel Buckley (the printer of the *Spectator* and the *Englishman*), 'at the sign of the Dolphin, in Little Britain,' who commenced on the 22nd of April a new and enlarged series, consisting of two pages of news and advertisements, the former no longer confined to foreign extracts, but occasionally giving a few details of domestic intelligence. This Buckley had been originally a bookseller, but had now turned printer, and, if we are to believe one of his trade and a contemporary, John Dunton, he was a proficient linguist and careful translator from the Latin, French, Dutch and Italian, a fair critic, a punctual man of business, an acute tradesman and a man of honour and probity. Besides the *Courant* he also edited and printed the *Monthly Register*, and the effects of his industry and enterprise soon made themselves apparent in the former, for in the third number under his editorship we find twenty-one book advertisements. Buckley, in adopting a wider sphere for his labours, trod within the forbidden ground of parliamentary privilege, and, on the 8th of April 1712, a committee of the House of Commons was appointed to inquire into the authorship of his paper, and on the 13th he was ordered into the custody of the serjeant-at-arms for 'a scandalous reflection upon the resolutions of the House,' in having published the memorial of the States-General. On the whole, however, he must have kept on a good footing with the Government, for, in 1724, he is returned, in a list laid before Viscount Townshend, as 'Buckley, Amen Corner, the worthy printer of the *Gazette*—well affected' (to the Hanoverian succession). Soon after this the *Daily Courant* fell into disrepute and

under the suspicion of being a Government hiring, till, in 1785, it became absorbed in the *Daily Gazetteer*. Buckley died September 8th, 1741, aged 68, and was buried at Hornsey."

Such was the first daily paper. Mr. Andrews's volumes, we fancy, have appeared in detached chapters in some periodical. To avoid the chance of telling a familiar story, we abstain from further quotations.

With a little attention, a little less thought of "us" and "we," and more of his subject, the writer may render a second edition of his book a useful work of reference; and he has already bestowed so much pains on this, as to make the perfecting of it worth all the labour he can bestow to that end. He is so shocked, too, at errors committed by his predecessors, that he will doubtless be grateful for the hint to correct his own.

OUR LIBRARY TABLE.

Wrexham and its Neighbourhood; being a History of the Town, and Guide to the Principal Objects of Interest within a Circuit of Eight or Sixteen Miles. By John Jones, Esq. (Whittaker & Co.)—A little book like this might form no inappropriate text whereon to found a high and broad commentary on the noble and gentle families that have taken root, flourished and withered within the circuit noted in the title-page. Around Caer Fantile, or the "mantle-camp," as the Welsh called the protecting town which their enemies, the Saxons, knew as Wrixtesham, many a stalwart fellow made a name and planted the seeds of a race; and to trace the latter would be no uninteresting occupation to those who have faith in race and in blood. But whenever we get among our warm cousins of Wales, we are as much overcome by their names as the Spanish in-keeper was by the traveller who arrived by night, and announced himself by seven-and-thirty baptismal appellations prefixed to his family cognomen. "I haven't room for the half of you;" was the rejoinder of the Andalusian Boniface; and we are reduced to some such ejaculation when about to welcome a few gentle and noble men of ancient "tap," we encounter in the very first of them a gallant Earl oppressed by the weight of a name to the extent of—Gruffydd ab Iorwerth ab Enion Goch ab Soulli in Maelor ab Jenar ab Llywarch ab Ninian ab Rhiwallon ab Dingael ab Tudyr Trwor. It is clear that "houses" whose single members go about with such registered distinctions cannot find room within the compass of our columns. The modern Welsh nobles, too, have as many titles as their ancestors had names. The Earl to whom the county in which Wrexham is placed gives a local appellation—Earl of Denbigh, has a good share of these, as indeed a descendant of the Imperial Counts of Hapsburg ought to have. With this illustrious descent may very well be contrasted the Cunliffes of the neighbourhood of Wrexham, whose ancestor was an honest trader of Liverpool, who, exactly a century ago, won for the family the baronetcy which finished its hundredth year in the present month of March. Between these races, the tourist with this book in his hand may pass from house to house of many another line by whom the district has been rendered sometimes happy, and sometimes the reverse. The year is approaching that sweet spring-time which begins to set tourists afoot among places noted for natural beauty, for great men, or for rare deeds. All such who are inclined to pass into the vicinity of Wrexham will find a useful Guide in Mr. Jones's little volume. He has made very good use of Pennant for all by-gone matters which that traveller of a now extinct class has detailed; and has added brief notices of subjects that have started into life since the days of the quaint and rather "priggish" old wayfarer.

Town Swamps and Social Bridges. The Sequel of 'A Glance at the Homes of Thousands.' By George Godwin. (Routledge & Co.)—Mr. Godwin works among the pioneers of a reform humble yet of incalculable importance. He is a cleaner and sweeper, a widener of windows, a critic of pumps, an enemy of open ditches. His last volume, 'A Glance at the Homes of Thousands,' was seized upon as a

text-book by philanthropists of all ranks and descriptions, and by professors of Social Science. The present publication is an appropriate sequel, and with its numerous suggestive engravings is calculated strongly to stimulate the public mind, especially now that summer will soon be among us, simmering the putrid Thames, heating into deadlier venom the poison of back slums or uncovered ditches, and preparing everything, as usual, for the reception of unceremonious Cholera. Mr. Godwin works his way through the labyrinths of London, visits the dairies whence comes milk that never knew of a pasture, photographs the poor man's bedroom in its exact relation to cesspool and drains, fills his portfolio with sketches of the crimes, the degraded, the destitute, and sometimes, unavoidably, his picture is lightened by a fragment of the poetical. Altogether the volume presents a view of the "swamps" remaining in London, with practical proposals for their abolition. It is reasonable; and, as written from the best information by a man who thoroughly comprehends the philosophy of his subject, it may be commended warmly to the notice of Social Reformers.

Letters on the Teaching of the Colleges in France—[Lettres sur l'Enseignement des Collèges en France.] By M. C. Clavel. (Paris, Guillaumin & Co.)—This is a sort of two-edged book. It is directed chiefly against Government education and against the study of the classics. Our readers know that the classical education of France is almost entirely Latin, and that Greek is nearly in the same state with them as Hebrew with us. And those among us who reflect upon education are for the most part satisfied that, in losing a good and true classical education, France has lost what nothing else will replace. M. Clavel insists upon Greek as a study superior to Latin, and rightly; but his intention is, we suspect, rather that of a concealed enemy. He feels sure that his countrymen will not take to Greek; and, in endeavouring to raise it above Latin, his aim seems to be to injure the latter. We hope he may succeed in establishing his premise, and that his countrymen may not lose sight of the fact that Latin literature is a good thing in learning that Greek is a better. In the old republican days, the French were fond of calling themselves the modern Romans. At this we never could help smiling; for, if we had to make such a distortion as to compare modern people to ancient ones, we think we could point out some curious marks of likeness between the Greeks and the French. We shall conclude by saying, that we wish the French well, and we wish them Greek.

Miscellaneous Papers on Mechanical Subjects. By Joseph Whitworth. (Longman & Co.)—Few words and much matter: very technical, of course. Essays on such subjects as true plane surfaces, screw threads, decimal measures of length, and rifled fire-arms: also, the Official Report of the New York Industrial Exhibition of 1853: short, for the subject, but very full of information, especially as to results.

Elements of Geometry and Mensuration. By Thomas Lund, B.D. (Longman & Co.)—This is the third part of a course of geometry. It is clear, and amply sufficient, giving the newest methods and instruments. Any one who is fit to grapple with the subject will find he can manage this book.

Hungary; and other Poems. By Edward Sutton. (J. Blackwood.)—A hearty outburst of manly lyrics, loud and ringing, but unmelodious, like the voices of soldiers and sailors accustomed to sing in concert with storms and thunders of revelry.

The Christian Harp, designed as a Companion to the Foreign Sacred Lyre. By John Shepperd. (Jackson & Walford.)—*Jesus Hominum Salvator; or, the Church Delivered.* By William J. Keay. (Dumfries, Halliday.)—In very smooth water we thread our way through these islands of sacred verse—mellow and calm, like the interior of sunny archipelagos, shut in from oceanic robbers. The volume of lyrics contains some very graceful rhymings. 'The Church Delivered' is more prosaic, more dreary in its religious light.

Verses, 1834—1858. By Charles Boner. (Chapman & Hall.)—The traces of art are to be detected in all these poems. We scent the writer's poetical reminiscences; but we recognize in him also one

who sings from his soul, and has a most abundant love of human nature.

William Limon: a Fragmentary Tale; and other Poems. (Tweedie.)—Everything in this volume is weak and foolish. The writer has not mastered a single law of versification, and his doll people do not even twaddle in tune.

The Prioress's Tale; and other Poems. By Alfred Starkey. (Jarrold & Sons.)—Of this volume the critic must speak charitably, if at all, since the heart of the writer is warm, and his ambition not obtrusive.

An Hour Ago; or, Time in Dreamland: a Mystery. By J. F. Corkran. (Longman & Co.)—This is a flight of fancy over vast historical spaces, bringing into light the great and good of the world, the men of genius neglected, the discoveries made too soon for their originators; the thought, the action, the impulses which make up history. The writer's purpose is bold, and his execution is seldom equal to the plan, but the verse has about it an epic breadth and simplicity.

The Traveller's Dream; and other Poems. By Henrietta. (Dublin, Robertson.)—Henrietta sings solemnly, and ought to sing alone. Her world of dreams is too vague and shadowy for ordinary mortals to follow the wayward and bewildered traveller.

Ionica. (Smith, Elder & Co.)—This is a volume which might commend itself to attention were it not for the already excessive Greek prejudices of the author, who, in his verses, tells his reader, with unnecessary frankness, that he comes fresh from academic exercises.

A Manual of the Philosophy of Voice and Speech, especially in Relation to the English Language and the Art of Public Speaking. By James Hunt. (Longman & Co.)—Mr. Hunt professes to make the orator, so far at least as voice is concerned, that perfect man which Cicero declares he should be. To complete the publicity afforded to his system by a former treatise on the cure of stammering, he has prepared this elaborate volume, which, although minute and technical, is nevertheless readable and interesting, because the author explains his subject clearly. Beginning with the general structure of the respiratory organs, he treats of the nervous system, sound, hearing, the vocal apparatus, the articulatory organs, voice, ventriloquism, dumbness and oratory, introducing large episodes on the English language in its relation to the human voice, and especially of the exigencies of public speaking. Numerous as are the writers who compete with Mr. Hunt, his volume has peculiar claim to notice as the work of a man who has brought the study and experience of a life to bear upon a special subject.

Sir J. E. Eardley-Wilmot has published a *Second Letter to R. Freedom, Esq., on the Re-Distribution, Extension and Purification of the Electoral Franchise* (Longmans), in which the question of voting by ballot is again raised.—Another pamphlet, entitled *Reform: Fingerposts and Beacons* (Ridgway), is a smaller work on the prevailing topic. Whilst speaking of Parliamentary matters, we may mention *Vacher's Parliamentary Companion for the Present Session*, which contains all the usual information.—On law matters we notice a speech by Mr. Locke King, *On the Laws relating to the Property of Intestates* (Ridgway),—and also the speech of the Solicitor-General on the *Introduction of Bills to Simplify the Title to Landed Estates and to Establish a Registry of Titles to Landed Estates* (Amer).—A Late Relieving Officer has written a general exposition of our workhouse institutions, entitled *The Poor Lanes Unmasked* (Day), in which he enters warmly and feelingly into the sufferings of the poor.—Lord John Russell has a series of letters addressed to him by an English liberal *On Italy, its Condition. Great Britain: its Policy* (Ridgway),—and the late Advocate-General of Madras, G. Norton, in a letter to Sir G. Clerk, examines the questions at issue, *Proslavery in India*, to which is added an account of the recent Tinnevely slaughter.—Whilst on Indian ground we may mention *My Journal*, by a Volunteer (Calcutta, Lewis), giving an account of seedings and doings between June and November 1857, and of General Havelock's march from Allahabad to

Lucnow.—Mr. Macintosh has published his *System of "National Defence"*; or *"New Strategies in Warfare"* (Clowes), together with his official correspondence with the British Government, disclosing "the true cause" of the continuation of the late war, from the clashing of the naval and military departments, its method, its causes, and consequent expenses. Of essays, &c., we need merely repeat the titles of the *Prize Essay*, by Mr. Daniel,—*On the Reduction of the Hours of Labour as proposed by the Nine Hours Movement* (Low),—*An Essay on New Zealand and its Resources*, by Mr. Stones, who received the Silver Medal from the Council of the Society of Arts for his work (Algar & Street),—an essay by Mr. Hennessy on *Freedom of Education*, read at the meeting of the National Association for the Promotion of Social Science at Liverpool (Simpkin).—We have an oration entitled *Justice to Oliver Cromwell*, by Alessandro Gavazzi (Freeman),—and a paper read before the Society of Arts, by Mr. Leighton, entitled *The Library, Books and Bindings, particularly with regard to their Restoration and Preservation*.

Of Poems on Burns there are *Burns's Vision of the Future*, a centenary poem, by Myles Macphail (Macphail),—*One of the Six hundred and twenty-one* (Tweedie),—*Burns: a Poem*, written in competition for the Burns Centenary, by A. C. Rathbone (Garrison),—and *The Alloway Centenary Festival: an Ode*, by Robert Story (Hearne) written expressly for, and recited at, the above festival in "Burns's Cottage."—Mr. F. Hinde has published a *Lecture on Poetry* (Longmans), which for its poetical spirit may be classed with the above.

LIST OF NEW BOOKS.

Allbut's Much in Little, for Girls' Schools, 8vo. 1s. 6d. cl.
Ancient Comic Drama, ed. and trans. by Norris, 2 vols. 8vo. 22s.
Army in its Medico-Sanitary Relations, 8vo. 2s. 6d.
Barnes's Family Worship, 8th ed. 18mo. 1s. 6d. cl.
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Gems from the Poets, Burns, Wordsworth & Scott, illust. 8vo. 2s. 6d.
Gosse's Evening's with the Microscope, 8vo. 1s. 6d. cl.
Gros's French & English Conversation, by Delomelle, 10th ed. 2s. 6d.
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Guy's English Spelling-Book, 10th ed. 12mo. 3s. 6d. cl.
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Jacobs and Clasen's Latin Reader, ed. by Donaldson, 12mo. 3s. 6d.
Johnson's Life, by Boswell, illust. Vol. 2, post 8vo. 2s. 6d. cl.
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EXHIBITION OF ENGLISH ART IN FRANCE.

THE following memorandum has been sent by the President of the Royal Academy to members of that body and to artists of repute generally:—

"7, Fitzroy Square, March 8.

"Sir,—I beg to acquaint you that I have received communications, dated the 1st and 7th of this month, from H.E. Le Ministre d'État et de la Maison de l'Empereur, confirming, by the following regulations, the liberal invitation before made known by M. Silvestre to the artists of this country:—A special room will be reserved in the 'Palais de l'Industrie' for the reception of about two hundred works by English artists. The second condition proposes that works offered for the Paris Exhibition should be first examined by an English Jury. On this point I thought it necessary to submit to H.E. the French Minister that some difficulty and delay might ensue, and I ventured to suggest that a representative of the French Exhibition Jury should be either deputed to this country or appointed here by the French authorities to decide on the selection. But H.E., in reply, adheres so far to the original condition as to require that the Jury or the individual, appointed to select the works, should be English, and nominated by English authorities. I must therefore leave the solution of this difficulty to those artists who propose to exhibit. Works admitted by the Jury will be assigned to Mr. Ernest Gambart, 25, Berners Street, Oxford Street, W., Director of the Annual Exhibition of French Pictures in London, who will undertake their conveyance. The Directeur-Général des Musées Impériaux will deliver to Mr. Ernest Gambart, or to his agent, receipts for such works on their arrival at the Palais de l'Industrie. All the works must be deposited in the Palais de l'Industrie at the latest on the 10th of April next. At the close of the Exhibition the works of the English artists will be returned to Mr. Ernest Gambart, who has undertaken to send them back to England. Should the English exhibitors be disposed to sell their works, they can communicate their conditions to the Directeur-Général des Musées Impériaux, either directly or through Mr. Ernest Gambart. For the expenses attending the arrangement and conservation of the works during the Exhibition, the French Administration will be responsible. For the expenses of conveyance to and from Paris the artist exhibitors will be responsible. Should you require any further information on this subject generally, I have to request that you will communicate with Mr. Ernest Gambart. I have the honour to be, Sir, your most obedient servant,

C. L. EASTLAKE."

NATIONAL PORTRAIT GALLERY.

THE National Portrait Gallery authorities have issued a Supplement to their Catalogue, containing short Biographies connected with the nine Portraits they have acquired since the beginning of the present year. They all possess unquestionably strong historical interest or command valuable literary associations, and two or three of them stand well forward in an artistic point of view. The vain, dashing, handsome Congreve, is a good specimen

of Sir Godfrey, in his more refined and careful moments. The George Colman the Elder is an excellent example of Gainsborough's treatment, and especially of that vagueness and singularity of execution which Sir Joshua so much dwelt upon when describing his performances before the students of the Academy. The half-length on pannel of the Marquess of Winchester, holding his "willow" wand in the right hand, is an excellent picture of the sixteenth century, and far superior to any other that is known and preserved of the same personage. This picture, with the two following, came from Holme Lang, in Herefordshire. The James the First, as the boy-king of Scotland, is a well-painted picture, the size of life, and exhibiting him standing with a falcon on his wrist. The drawing is remarkably good, and well worthy of the Zucchero who painted Queen Elizabeth's Porter at Hampton Court, the 'Calumny of Apelles,' now in the same Gallery; the 'Massacre of St. Bartholomew,' in the Sala Regia of the Vatican; the Cupola at Florence, and of the founder of the Academy of St. Luke, at Rome; Zucchero, as the reputed painter of the flat white daubs, bedizened with gold and jewels, which abound in English country-houses, or of those pictures which were once good, and have been either painted over or rubbed out by the restorers, is not only misrepresented but seriously maligned. His stay in England was comparatively short, and he must therefore have only executed a very limited number of pictures. His power of drawing may still be seen in the chalk sketches of Queen Elizabeth and the Earl of Leicester in the British Museum, and his refinement of colour in the portrait of Queen Elizabeth holding a rainbow, at Hatfield House. Mark Garrard was of a very different order; harder, more brilliant in colour, and more matter of fact in detail; and if the date on Hollar's engraving of his portrait, by his own hand, painted in 1627, be correct, Garrard may very well have been the author of the effective picture—called a Countess of Pembroke—which has been the latest acquisition. The mere painting of the dress and ornaments is admirable. The motto, "No spring till now," underneath a wreath of pansies, carnations, and various small flowers, inclosing the date, "March 12, 1614," has not yet received any satisfactory explanation. The collection of pictures in Great George Street is already becoming too numerous for the dark and inconvenient apartments in which it is located; and we may hope at no very distant period to see the Gallery transferred to a more suitable place, where the valuable portraits now hidden in the British Museum and the portrait-pictures still at Marlborough House, especially 'The Death of Chatham,' may be united with them. The latter picture, as a stirring event in the House of Lords, would form an important pendant to 'The House of Commons in 1633,' already secured to this Gallery.

MILTON'S GENEALOGY.

42, Rasinghall Street, March 4.
It has long been a subject of regret to the students of Milton that his ancestry and the early career of his father are obscure, although some interesting legends have been transmitted to us by Aubrey, Philips, and others. Several scholars have laboured on this subject, and more particularly Mr. Joseph Hunter; but, for want of an assured connecting link, researches and discoveries, however promising, have been fruitless; and it is provoking to consider that Mr. Hunter discovered the right track, and might, had he felt fully assured, have followed it up, as it is to be hoped he will still do, with good prospect of success. In the meanwhile, it has been open to others to put forward other hypotheses; and, although in Prof. Masson's 'Life of Milton' Mr. Hunter's researches are fully displayed, and excite strong hopes, they do not command absolute conviction. It is more particularly the absence of an authentic record of the name of the poet's grandfather, the father of John Milton the scrivener, that leaves the genealogy vague and undetermined.

It occurred to me that, as John Milton, the father, was a citizen of London and a scrivener,

the record of his freedom would, if obtainable, include, according to the usual practice of the City of London, the name not only of the citizen admitted, but of his father and the place of abode, which, from ancient practice, has been continued for the identification of the individual and the assurance that he is free born. I have found such a record a very useful genealogical link on more than one occasion; and I called Prof. Masson's attention to it, but, unfortunately, he was not able to devote himself to the inquiry, which I did, though without absolute assurance of success, as I know that the Guildhall Records, and those of the Scriveners' Company, have suffered by fire and other losses. The several officials kindly aided me; but at Guildhall the records of freedoms of the period required no longer exist; and, although there was the chance, according to Aubrey's tradition of the scrivener having taken up that business by purchase or "redemption," and not by apprenticeship, the records of the Court of Aldermen gave us no assistance, beyond the negative testimony, since confirmed, that the scrivener did not take up his freedom by redemption, when the special authority of the Court of Aldermen would have been required for his admission by the Chamberlain of the City, and which would have been enrolled in the books of the Court of Aldermen. Mr. Benjamin Scott, the Chamberlain, suggested this inquiry, and Mr. Frederick Woodthorpe, the Town Clerk, carefully searched all available documents so as to complete the negative evidence, which has been the more useful as a curious point arises with regard to the apprenticeship of the scrivener.

In the Scriveners' records, however, the name of the grandfather is found; and, although they are imperfect, and have not enabled me to carry out all the inquiries I could wish, they have supplied several other interesting details connected with John Milton the scrivener. In making these inquiries, the zeal and kindness of Mr. Park Nelson, the Clerk of the Scriveners' Company, enabled me to arrive at satisfactory results. Mr. Hunter writes to me:—"This is a very valuable addition to the little that is certainly known of the ancestry of Milton, and is to me peculiarly acceptable, inasmuch as it supplies anything that might be supposed wanting to complete the proof that Richard Milton, of Stanton St. John's, was the father of the scrivener,—a fact which, though I did not consider it was proved in that form of evidence which in questions such as this it is so desirable to obtain, was yet supported by me with such strong circumstances of probability that I can hardly think any person would hesitate to accept it, even on my showing. Now, however, there is no room for any one to doubt or cavil, unless they are prepared to question the genuineness of the entry." Prof. Masson is equally satisfied, and proposes, in consequence, to recast all that portion of his work.

The copy of the record is, that on the 27th of February 1599, John Milton, son of Richard Milton, of Stanston [sic], Co. Oxon, and late apprentice to James Colbron, citizen and writer of the Court Letter of London [scrivener], was admitted to the freedom of the Company.

1. This fully settles the question, and establishes Mr. Hunter's conjecture, that the grandfather was Richard Milton, of Stanton St. John's, Oxfordshire, assessed to the Subsidy Rolls, 19 Eliz., fined 60*l.* for recusancy, 43 Eliz.; and, again, 60*l.* on the 13th of July 1601.

2. The grandfather was a recusant, as stated by Aubrey.

3. Mr. Hunter, by other evidence, quoted in Prof. Masson (page 15), shows that Henry Milton, of Stanton St. John's, was father of Richard Milton. This establishes the great-grandfather and grandmother, and several other relatives of the poet.

4. Aubrey's account is shown to be wrong as to the inference that John Milton the elder having quarrelled with his father, an obstinate Roman Catholic, on the ground of religion, came to London at a mature age, and became a scrivener by purchase, without serving an apprenticeship. Aubrey's statement is, that John Milton the elder "came to London, and became a scrivener [brought

up by a friend of his: was not an apprentice], and got a plentiful estate by it."

5. Prof. Masson (page 19) thinks it possible that John Milton the elder was coeval with Shakespeare, and born about 1562 or 1563, but according to the custom of London he would be twenty-one in 1599, and his birth would be in 1577-8, and at the time of his death in 1647, he would be sixty-seven years old, and not eighty-three, according to Aubrey's computation. My opinion is very strong on this point, having fortified myself with the opinion of the leading City authorities, that in 1599 the scrivener must have been not more than twenty-one or twenty-two, whereas, according to Aubrey, he would have been thirty-seven, and apprenticed at thirty years of age, a notion altogether unsupported by the practice of the City of London or of the Scriveners' Company. Aubrey would leave fifteen years of his life unaccounted for, whereas, upon the new view, his whole life can be consistently followed out. I am inclined to conjecture that Aubrey, having made a mistake as to the age, was led to take a false view of some loose family traditions as to the relations between the scrivener and his father; and hence the discrepant account, which has caused so much trouble.

6. He appears to have begun business about 1599, and to have married soon after, say 1600.

7. It is unlikely he was at College at Oxford, though he may have been at school there before his apprenticeship. The parish of Stanton St. John's is only four-and-a-half miles from Oxford, so that a lad could readily attend school there, which, if John Milton were intended for the business of a scrivener, it would be desirable he should do.

8. It is possible, but unlikely, that a quarrel on the ground of religion took place between Richard and John Milton, before the latter reached the age of fourteen, but more likely that the latter was apprenticed by Richard Milton, conformed while in London, and conformed for the purpose of keeping a practice, and thus that the differences arose at a later time, and Richard Milton was fined as a recusant, while his son was in practice as a scrivener. His feelings and prejudices were consequently very strong. It now becomes worth inquiry, whether the difference may not have arisen on account of the Scrivener marrying a Conformist or non-Roman Catholic?

9. The descent now runs:—

a. Henry Milton, died 1559; mar. Agnes, who died 1561.

b. Richard Milton mar. [Elizabeth].

c. John Milton [b. 1578], d. March 1646-7; mar. Sarah, who died April 3, 1637.

d. John Milton, the poet, born Dec. 9, 1608.

10. Having considered it desirable to follow up James Colbron, the master of the scrivener, Mr. Park Nelson was kind enough to accede to my request, and found the entry of his admission on the 1st of April, 1595. This is rather remarkable, because it shows that John Milton could not have completed a full term of apprenticeship of seven years with James Colbron, but only served four years with the latter. Milton must, therefore, have been what is called a turnover from some other scrivener to Colbron. As yet, I have not been able to trace him further back; but it is possible documents may hereafter be discovered with John Milton as an attesting witness, and described as "servant" of Colbron and his predecessor. I have taken opinions on the subject, which result in the conclusion that the Scriveners' Company had no special custom or exemption of a shorter apprenticeship than seven years, and that Milton must have served the full seven years with one master or another. There are several other points on which I am still making inquiries. The value of what has already been determined is, as Mr. Hunter states, considerable; but its full value will only have been found when the researches of men like Mr. Hunter have been applied on the basis now obtained. It is no longer uncertain, but safe, to make inquiries in Oxfordshire; and whatever grounds there may be for the assertion that Holton was at any period a residence of Richard Milton, it is evident that at the main period of his life Stanton St. John's was his domi-

cile, and in the registers and parish books of that parish, those of the neighbourhood, and of the city of Oxford, we may hope to glean much more information. I am not without hope that we shall now get some better clue to the poet's mother. The marriage evidently took place soon after the scrivener took up his freedom and began business, and there are several promising channels of inquiry. Was Sarah, the mother of the poet, a sister or connexion of Colbron, or the daughter of a scrivener, whose business John Milton took up? What resources had the elder Milton to begin business? Was Ellen Jeffreys, the mother of Sarah Milton, who died in Broad Street, related to any scrivener of that day? The name Colbron is peculiar, and may be identified. Like that of Bradshaw, it has something of a northern kindred. These, however, are only some among the many topics which will engage the historical inquirer.

HIDE CLARKE.

OUR WEEKLY GOSSIP.

At the meeting of the Literary Fund Society on Wednesday—which, in the absence of the Reformers, sank into the ancient routine of appointments and congratulations—the income of the year was stated at 2,836*l.* 4*s.* 9*d.* The grants were stated at 1,840*l.* The chairman, Lord Stanhope, read, as a Report, the following passage:—"The General Committee desire to state, for the information of the General Meeting, that they have received a communication from Mr. Charles Dickens, announcing the prospect of a certain offer to the Society, from a person not at present named, on certain terms and stipulations. With these terms and stipulations the Committee are not at present acquainted, but expect to learn them fully at an interview which they have agreed to hold with Mr. Dickens and another gentleman a few days hence; and they will then proceed to give to them and to the whole subject their most careful consideration. Meanwhile the Committee feel their duty to communicate also to the General Meeting the following extract from Mr. Dickens's letter on the subject:—"The forthcoming Annual Meeting, therefore, I shall abstain from attending. The friends who have been associated with me on former similar occasions will, yielding to the same reasons, also stay away. But we confide it to the fairness of the managers of the Literary Fund to make it known to the corporation of that meeting, that we do not withdraw our opposition; that we hold it suspended only until the matter shall have been fully considered." Mr. Dickens and Mr. Elwyn are to meet the Committee by appointment on Wednesday next. We trust the parties will be able to come to an arrangement by which this literary controversy may be brought to a friendly close.

Mr. Dickens's new periodical, *All the Year Round*, is to be published for West-End readers by Messrs. Chapman & Hall.

Mr. Joseph Wyon, a very promising young medallist, as well as the son and grandson of excellent engravers, has received the appointment of Chief Engraver of Her Majesty's Seals.

Mr. Bennett, of Bishopsgate Without, has published a new and pretty case for holding stereoscopic views. This instrument has the following advantages over the frames in common use:—it suits equally for examining opaques and transparencies, paper or glass impressions; it can be used to cover plates bound in books; it adapts itself to all angles of sight and focal lengths; it is easy to hold in the hand, and admits the light with a perfect freedom; it is pretty, compact, and can be put away out of sight. Against these virtues, we may set one defect—it requires a little coaxing before it will act. A small screw to regulate the focus would probably set all right. With this glass we have looked over some bold and realistic stereoscopic pictures by Mr. Russell Sedgfield—views in our glens, cathedrals, landscapes, ruins—dashing and vigorous, and some of them, especially the interiors, very striking in mass and shadow.

The Chetham Society held its yearly meeting last week to balance accounts and report on its recent doings. We are glad to hear well of the financial

as well as the literary department. The treasurer reported a balance in his hands of 339*l*. The three publications of the year—listen to this, ye Secretaries of metropolitan publishing Societies—are out; indeed, they are in our reviewer's hands. The works contemplated or in progress are,—The Lancashire Lieutenancy under the Tudors and Stuarts,—Lancashire and Cheshire Wills, Second Part, edited by the Rev. G. J. Picope,—Catalogue of Tracts for and against Popery in the Chetham Library, Second Part, edited by Mr. T. Jones,—a Selection from Dr. John Byrom's unprinted Remains in Prose and Verse,—a new edition of Byrom's Poems, collected and published after his decease,—Mamecestre, or Chapters from the early recorded History of the Barony, Manor or Lordship, Town and Borough of Manchester,—Worthington's Diary and Correspondence, concluding Part, edited by James Crossley, Esq.,—Collectanea Anglo-Poetica, or Bibliographical Notices of some of the rarer Poetical Volumes in the Library of a Lancashire Resident,—Miscellanies of the Chetham Society, Vol. III., edited by William Langton, Esq.,—Nathan Walworth's Correspondence with Peter Seddon, of Outwood, from 1628 to 1654, edited by R. S. Sowler, Esq.,—Hollinworth's Mancuniensis, a new edition, edited by Canon Raines,—Heraldic Visitations of Lancashire, edited by T. Dornier Hibbert, Esq.,—and History of the Ancient Chapel of Stretford, in the Parish of Manchester, by the Rev. Joseph Clarke, Rector of Stretford. The work on the Lancashire Lieutenancy, and that on the Lancashire and Cheshire Wills are already half printed. The Society is about to undertake a general index to the first fifty volumes of its publications.

An instance of American plagiarism of a peculiarly unjustifiable nature is brought to light in the following exposure:—

"25, Paternoster Row, March 9.

"As I see you have noticed Dr. Barclay's 'City of the Great King' in your number of the 26th of February, perhaps it may not be out of place to call your attention to the gross and wholly unacknowledged piracy of the worthy Doctor, the more especially as in his Preface he assures the reader that 'the illustrations are almost entirely original.' He gives five steel plates, one being his own portrait; three of the remainder are from Bartlett, and the fourth, I think, is a copy, but I cannot assert positively. In the copy I have he puts Bartlett's name to two of them, and the other 'The Church of the Holy Sepulchre,' manifestly from Bartlett's plate, published in 1844, he calls 'from a photograph.' In copies now issued even these two plates, evidently from Bartlett, and owned as such on my copy, are also marked 'from a photograph.' The woodcuts on pp. 234, 235, 436, and 603 are all from Bartlett, without the slightest acknowledgment. The Panorama of Jerusalem from the east is copied from Bartlett's 'Jerusalem Revisited,' but Dr. Barclay puts his own lithographer's name to it. At p. 472 begins a six-page extract from Bartlett's 'Jerusalem Revisited,' but the book is never mentioned, and it appears as a private communication. And yet Dr. Barclay says, in the Preface, that he has omitted to give many views, because the works of Tipping, Catherwood, Bartlett, &c. supply them. Now, if all these thefts can be traced out of the works of one author alone, what is the value of Dr. Barclay's original illustrations? His own portrait is, I believe, the only original steel plate. I know three out of the five are Bartlett's, although all are ascribed to 'photography.' I thank the Doctor that the three chromographs are original. They are so execrable that had they been from English originals I should have deeply pitied the robbed and slandered artist. In the publisher's preface we find that one engraver engraved the woodcuts after original designs, and another house the 'transfers.' On counting them we find that out of forty-five cuts twenty-eight are transfers (or piracies totally unacknowledged, save in this form), and only seventeen original. How can Dr. Barclay claim 'originality' for a work which has but twenty original illustrations and his own portrait out of fifty-three engravings? I believe that the

American publishers are highly respectable, and have been deceived by Dr. Barclay, on whose shoulders all the onus rests.—I am, &c., GEORGE H. VIRTUE, One of the late Mr. Bartlett's Publishers."

—Mr. Virtue has laid the various plates and copies before us, and we are bound to say, as impartial witnesses, that his case is one for very serious complaint. Dr. Barclay must be told that it is very desirable, for the sake of his own credit, that this affair should be explained.

"In your 'Gossip' of last week," writes a friendly hand, "it is stated that out of 10,000 elms adorning the Champs Élysées, in Paris, more than half of them are dying or dead. Allow me to suggest a cause. Last year I observed extensive alterations taking place with regard to the levelling and, in some places, raising the earth, to the extent of three or more feet above the base of the tree, and prognosticated to a friend who was with me their decay. In London, when the same thing is done, a kind of well wall is built round the tree to the required height, and the earth then raised externally, keeping the tree perfectly free. In illustration, I would point to the alterations which took place in the Park when a portion of the road was raised in Piccadilly, where, almost without exception, the trees are still healthy."

The new Parisian Academician, elected to fill the chair vacated by the death of M. Alfred de Musset, is M. de Laprade, the author of 'Les Symphonies,' Poems,—whose name, we apprehend, is little known in England, and, possibly, not much in France beyond a select circle.

The King of Hanover is going to restore the tomb of the Guelphs, at the Convent church of Weingarten (South Swabia). Herr Leo von Klenze has furnished the plan for the building of the tomb and the sketch for the sarcophagus. With the execution of the first, the Würtemberg architect, Herr Pfeilsticker, and with that of the last, the sculptor Herr Sickings of Munich have been entrusted.

Belgium has lost the Nestor of her artists, the painter C. Cels, who died eighty years old. He was a pupil of David, and at his time an esteemed painter of historical and religious subjects.

The tower of the fine church of Ste.-Gertrude at Nivelles has been consumed by flames, and only the greatest efforts could save the whole church and the adjoining Hôtel de Ville from the same fate. Lightning was the cause of the fire. This is the third time that this church has been struck by lightning; it happened before in 1641 and in 1804. Ste.-Gertrude is, next to the Cathedral of Tournai, the oldest, finest and largest edifice of Belgium. The restoration of its splendid nave and exterior had just been finished by the architect, M. Dumont. Its rich treasures of Art, its ivory carved shrines, &c., have all been saved. It was a melancholy but fine sight when the magnificent tower was enveloped in flames, and when the chimes played for the last time their gay tune, after which they melted, as well as the large bell of Jean de Nivelles, the patron of the town; the colossal statue of this saint, however, who with a hammer struck the hours on the bell, has been spared by the fire.

A very remarkable account has been lately given by Dr. Cloquet, to the Société d'Acclimatation, of the results of an attempt to keep salmon in freshwater ponds having no communication with the sea. The experiment was made at St.-Cucufa, near St.-Cloud, where M. Coste has successfully carried on piscicultural operations on a very extensive scale. The pond chosen for the experiment in question is of small extent, little more than an hectare in area, 6 metres deep at one extremity, and gradually decreasing in depth to the other. The pond is supplied by a small stream of fresh water, sufficient however to form a cascade. Three years ago the pond was entirely emptied and cleaned out. When refilled, M. Coste introduced a great number of trout one year old. These fish are now from 50 to 55 centimètres long. In April and May, 1857, several thousand salmon, only two months old, were placed in the pond with the trout,—and, notwithstanding the voracious nature of the latter fish, the salmon have prospered so well that

a few weeks ago, in the presence of the Emperor, who takes great interest in the artificial production of fish, no less than 200 kilogrammes weight of salmon was caught by one haul of a net. The average weight of the salmon was 120 grammes, and they were from 25 to 30 centimètres long. This result is very surprising, but M. Coste states that he was far more astonished to find that the female salmon were full of eggs. Here are his words:—"Les femelles avaient leurs œufs à maturité, et des fécondations artificielles ont pu être faites sur place." He adds, that he saw several eggs so highly developed that they were on the point of being emitted. These results, which bear the stamp of high authenticity, are, it must be confessed, extremely startling. If true, they prove beyond all doubt that salmon may be produced and reared in freshwater ponds under similar circumstances to those by which trout are now so successfully multiplied in various waters around Paris.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1*l*. Catalogue, 6*d*. GEORGE NICOL, Secretary.

INSTITUTION OF FINE ARTS, PORTLAND GALLERY, 20, Regent Street (opposite the Polytechnic).—The TWELFTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now open from nine till dusk.—Admission 1*l*. Catalogue 6*d*. BELL SMITH, Secretary.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R. HIGHNESS THE PRINCE CONSORT.—During Lent, will be exhibited Morning and Evening, C. SERRA's splendid series of DISSOLVING VIEWS of the HOLY LAND, after DAVID ROBERTS, with Description by LENOX HOULT, Esq.—Lectures, illustrating the Beauties of Gay's 'BEGGAR'S' OPERA. Vocalists: Miss Roden, Mr. Jenner Horne and Mr. Thorpe Peed. Every Evening at Eight except Wednesday; Wednesday at Three.—LECTURES on CHEMISTRY, NATURAL PHILOSOPHY, the ATLAS CHANDLER, HART'S PATENT ECONOMISING GAS-BURNER, &c.—MADRIGALS, &c., by the ST. GEORGE'S CHOIR, Wednesday Evening, at Eight. Managing Director—R. L. LONGBOTTOM, Esq.

SCIENCE

The Mineral Kingdom. By Dr. J. G. Kurr. With Coloured Illustrations of the most important Minerals, Rocks and Petrifications. (Edinburgh, Edmonston & Douglas.)

It must be acknowledged that nothing is less likely to induce a taste for mineralogy, in the first instance, than the presentation of any one of our systematic treatises upon the science. Should the beginner open the work of Dana, the American mineralogist, or that by our own William Phillips, in the improved editions of Allan or Alger, he would find a sufficiently scientific arrangement of the known substances under a nomenclature which is founded sometimes upon locality, sometimes upon external or chemical characteristics, and sometimes upon the names of the discoverers of the minerals. If he should hope to find relief in pictorial representations, he will be disappointed in discovering only the outlines of the forms of crystals, plentifully adorned with the details of their measurements. But a reader must already have become rather deeply imbued with a love for the science before he will enter upon the mathematics of crystallography. Not one out of twenty or fifty of those who enjoy a little mineralogy would care to employ the reflecting goniometer, or even the blowpipe. The ordinary reader may admire the saying that crystals are the flowers of minerals, but he will regard crystallography as anything but flowery in its language and symbols.

To meet the views of those who are rather attracted by the external beauty of minerals than by their chemical constitution and crystalline forms, Dr. Kurr has prepared the present volume, which, after presenting an outline of the mineral kingdom in somewhat plainer form than usual, displays in twenty-two plates a number of the principal substances, so beautifully drawn and coloured, that the most indifferent observer might be charmed into a love of minerals. We have dwelt upon these plates for some hours with increasing interest, and have placed specimens of minerals from our own cabinet by the side of some of the

illustrations, which, even when thus tested, still approve themselves as correct representations of the substances intended. In a few instances the artificial colours fail to equal nature, and there are peculiar hues and lustres which are not, and probably cannot be, represented. Who, for instance, shall paint the mild beauty of the precious opal, the clear richness of amber, or the flashing and ever-fluctuating iridescence of Labrador felspar, as its position is quickly varied? These demand a touch beyond the reach of Art,—nor do deeply-coloured transparency, delicate bloom, and lustrous play of colours lie within the power of any ordinary painter of minerals. On the contrary, plane surfaces, as those of squares of marble and polished sections of agate or jasper, where wavy and concentric lines can be traced, are represented in this volume with admirable truthfulness; and appropriate metallic lustres are imparted to the several specimens of the metals with pleasing effect. For defects in the display of those mineral appearances which mock the skill of the colourist the author ought not to be held responsible.

Just because Nature always exceeds Art, even in minerals, a collection of choice specimens will always be preferable to any pictorial representation of them; and this remark applies with more force to minerals than fossils—the latter being far more capable of illustration than the former. If, however, the beginners in this science must choose between one of those toy-like boxes of specimens vended by dealers and this book, we should say, choose the book. The little fragmentary specimens can afford no adequate idea of the mineral masses, while good coloured drawings may. But if specimens of fair size and choice character can be obtained, then close the book, and fix your attention upon them. Some careful lectures upon such a series of specimens will effect more for the student than fifty pages of letter-press and fifty plates.

Yet this work has its province. It would form an appropriate present to that large class of inquirers who must be allured to science by the eye rather than the ear, and by an appeal to the sense of beauty in the art of copying nature. Knowing the character of this book, no purchaser of it will repent his outlay. It is of German origin, and the translator has added British localities from Greg and Lettsom's Manual. Some mis-spellings should be corrected; but the skill and fidelity of the coloured illustrations, with few exceptions, are worthy of commendation and encouragement.

SOCIETIES.

ROYAL.—*March 10.*—Sir B. Brodie, Bart., President, in the chair.—The following papers were read:—‘On New Volatile Organic Acids of the Berry of the Mountain Ash,’ by Dr. Hoffmann.—‘Further Remarks on the Organo-Metallic Radicals, Mercuric, Stannic and Plumbic Ethyl,’ by G. B. Buckton, Esq.

GEOGRAPHICAL.—*March 14.*—Sir Roderick I. Murchison, President, in the chair.—Captain H. Harris, R. Baikie, Esq., M.D., H. D. Jencken, H. Loch, and A. B. Warre, Esqs., were elected Fellows.—The paper read was, ‘Explorations in South Australia,’ by Messrs. Babbage, Warburton, Stuart, and others, communicated by the Right Hon. Sir E. Bulwer Lytton, Bart., Her Majesty's Secretary for the Colonies.—The accounts of the above-mentioned explorations were embodied in several voluminous documents, extracts from which were read. The discoveries of Mr. Babbage were confined chiefly to the tract between Lakes Gairdner and Torrens; he, however, followed the western shores of the latter lake to about lat. 30° S., where it terminates, and proceeded northward, meeting with a lake which he has named Gregory.

Major Warburton examined the south-west shores of Lake Gairdner, returned by Coeyana (near Streaky Bay) on the west, and then pursued an easterly direction to Port Augusta; starting from this place northwards in search of Babbage, he followed his track to Lake Gregory, where they met. Mr. Stuart, who accompanied Captain Sturt in the memorable expedition into the Central Desert in 1845, started with only one white and a black man, five horses, and a scanty supply of provisions, from Elizabeth Camp (31° 10' S.), proceeded northerly to lat. 29° 20', where he crossed a large gum creek, in which fish were seen, and continued in a north-westerly direction, passing several other gum creeks, taking their rise in the long range named by Governor Sir R. M'Donnell, Stuart Range. This range extends in a north-westerly direction, broken more or less here and there, but still forming a continuous waterparting from along the west shore of Lake Torrens to lat. 28° S., and long. 130° E. He then struck a westerly course for forty miles over good country, with plenty of grass, turning then south-westerly, afterwards southerly to Denial Bay, on the coast; and from thence to Port Augusta, pursuing throughout a zigzag course. Mr. Stuart penetrated in a straight line 240 miles to the west of Mr. Babbage's camp at the Elizabeth, having traversed by various routes nearly 4° of longitude and 3° of latitude north of that position. It would be difficult to overrate the importance of these discoveries, as it seems probable (to quote the words of Governor M'Donnell) “that at least from 12,000 to 18,000 square miles of country available hereafter for pastoral purposes have been opened up by Mr. Stuart's explorations. One result of all these explorations is, that the shape of Lake Torrens, as drawn upon maps, has been entirely changed: instead of preserving a horse-shoe form, as was supposed, it is found to be divided into several detached lakes.”

GEOLOGICAL.—*March 9.*—Sir C. Lyell, V.P., in the chair.—G. Busk, W. Freeman, J. Miller, J. Hedley, L. Bradley, R. F. L. Jenner, and T. Codrington, Esqs., were elected Fellows; Prof. A. Delesse, Paris, was elected a Foreign Member.—The following communications were read:—‘On some Minerals from Persia,’ by the Hon. C. A. Murray.—‘On the Veins of Tin-ore at Evigtok, near Arkaut, Greenland,’ by J. W. Taylor, Esq.—‘On the Permian Chitonide,’ by J. W. Kirkby, Esq.—‘On the Vegetable Structures in Coal,’ by J. W. Dawson, LL.D.

SOCIETY OF ANTIQUARIES.—*March 10.*—J. Bruce, Esq., V.P., in the chair.—Mr. Hollingworth Magniac exhibited a casket of Limoges enamel, ornamented with plaques in grisaille.—The Secretary contributed some remarks, suggesting that the beautiful cylindrical box in silver exhibited by Mr. Webb at the last meeting is an example of the Roman Aconia.—Mr. J. H. Parker read ‘Remarks on Domestic Architecture in Ireland,’ which he illustrated by numerous drawings and sketches and photographs.—An announcement was made from the chair of an error in the printed cards of the Society's meetings. The 23rd of April, the day of the Anniversary, falling in Passion Week, the Anniversary will be held on Tuesday, the 3rd of May, and there will be no ordinary meeting on the 5th of May.

BRITISH ARCHEOLOGICAL ASSOCIATION.—*March 9.*—T. J. Pettigrew, V.P., in the chair.—Messrs. D. D. Hopkins, J. Sullivan, W. Cockeran, and the Right Hon. C. Tennyson d'Eyncourt and Lady Frankland Russell, were elected Associates.—Mr. Horman Fisher exhibited a specimen of bronze Cascabel, found in the moat of Cheshunt House, Herts.—Mr. Gunston exhibited a series of flint Arrow-heads, found in Ireland.—Mr. Wood produced a specimen of plate of the tortoiseshell ware.—Mr. Syer Cuming read a paper descriptive of old English Arrow-heads, and illustrated it by numerous specimens from his own collection and those of Mr. Boyson, Mr. Wills, and Mr. Forman.—Mr. Halliwell communicated a short notice relative to the death of King John by poison, as recorded in an ancient manuscript in the Harleian

Collection.—Mr. Wakeman read the translation of a Computus, being the kitchener's account relating to Tewkesbury Abbey.

STATISTICAL.—*March 15.*—*Anniversary Meeting.*—Right Hon. Holt Mackenzie, V.P., in the chair.—Mr. Newmarch read the Report of the Council for the last twelvemonth, and the Abstract of Receipts and Payments. The number of Fellows is now 359; the income of the year 1858 (omitting the balance from 1857) has been 824*l.*, and the expenditure 682*l.*, leaving a surplus of 142*l.*, and raising the balance in hand, at the beginning of this year, to 311*l.* The liabilities at the close of the year were 170*l.* A Catalogue of the Library has just been printed; and pains have been taken to add to the usefulness of the *Journal* by publishing, among the quarterly returns, carefully condensed summaries of the periodical official tables relating to trade and poor relief. The monthly meetings have been well attended, and several important papers have been read. A ballot having taken place for the President, Council, and officers for the ensuing twelve months, the following was declared to be the list,—the names in italics being those of the new members:—*President*, Right Hon. Lord John Russell, M.P.; *Council*, C. Babbage, J. Bird, M.D., Sir J. P. Boileau, Bart., S. Brown, J. Caird, M.P., W. Camps, M.D., E. Cheshire, W. Farr, M.D., Viscount Ebrington, A. Fonblanque, the Right Hon. W. E. Gladstone, M.P., J. W. Gilbart, F. H. Goldsmid, W. A. Guy, P. Hardy, the Earl of Harrowby, B. Hebler, F. Hendriks, J. Heywood, W. B. Hodge, T. Hodgkin, M.D., W. G. Lumley, the Right Hon. Holt Mackenzie, W. Newmarch, Sir J. S. Pakington, Bart., Lord John Russell, M.P., Lord Stanley, M.P., J. Strang, LL.D., Col. W. H. Sykes, M.P., R. Valpy, J. Wilson, M.P.; *Treasurer*, W. Farr, M.D.; *Honorary Secretaries*, W. Newmarch, W. A. Guy, W. G. Lumley.

March 15.—Sir J. P. Boileau, Bart., V.P., in the chair.—Dr. Greenhow read a paper ‘On a Standard of Public Health for England.’

CHEMICAL.—*March 3.*—Col. Philip Yorke, V.P., in the chair.—Dr. H. Debus and Mr. M. J. Lansdell were elected Fellows.—Dr. Guthrie read a paper ‘On some Derivations from the Olefines.’

INSTITUTION OF CIVIL ENGINEERS.—*March 8.*—J. Locke, Esq., M.P., President, in the chair.—The whole of the evening was occupied by the discussion of Mr. Mallet's paper ‘On the Co-efficients of Elasticity and of Rupture in Wrought Iron, in relation to the Volume of the Metallic Mass, its Metallurgical Treatment, and the Axial Direction of its Constituent Crystals.’

March 15.—J. Locke, Esq., M.P., President, in the chair.—The paper read was ‘Account of Experiments upon Elliptical Cast-Iron Arches,’ by Mr. T. F. Chappé.

SOCIETY OF ARTS.—*March 16.*—Sir R. Bethell, M.P., in the chair.—The following gentlemen were elected Members of the Society:—Messrs. R. S. Begbie, A. H. Clough, C. Dod, J. H. Hetley, and P. Kerr.—The paper read was ‘On Trade Marks,’ by Prof. Leone Levi.

SYRO-EGYPTIAN.—*March 8.*—Archdeacon Raymond in the chair.—The Rev. Dr. Hewlett read a paper ‘On the Geology of Egypt.’—The author gave a description of Egypt as the dependent of the Nile, and described its gradients from Syene to the Mediterranean boundary of the Delta. He then described the geological structure of the country, in detail, in the following order:—the Hypogene rocks, Breccia de Verde, Lower Sandstone, Marine Limestone, Upper Sandstone, Post-Pliocene deposits, drifts, volcanic rocks, and alluvial deposits. The paper was illustrated by diagrams, specimens, and references to monuments, sarcophagi, statues, &c.—Mr. Ainsworth compared the valley of the Nile with that of the Euphrates, more particularly in reference to the vast development which the tertiary deposits assume in each. But while in the valley of the Euphrates there is a predominance of the calcareous

and gypseous elements, in the Nile we observe a preponderance of the siliceous, as more particularly seen in its supra-cretaceous sandstones and the petrified forests. The non-stratified rocks come further down the valley of the Nile than the Euphrates, with the exception of the Basaltic dyke at Palmyra and Zelebe. In both there is a predominance of the magnesian element, as seen in the Diallage rocks, Euphotides, Serpentine, talc schists, Breccia de Verde, &c. Mr. Ainsworth, after pointing out the difference between syenite and granite, remarked that in both valleys there were lignite and bitumen, but true coal did not occur in such deposits. The delta of the Nile differed from that of the Euphrates inasmuch as it was deposited in a basin bounded by rocks, and hence the rate of its progress could not be determined, as was the case with the delta of the Euphrates, where the comparison of the actual distance of different sites from the Persian Gulf, known to have been at or near its shores at certain historical periods, furnished data for a proximate estimate of the kind. —Mr. Sharpe pointed out what he thought a fallacy in Mr. Leonard Horner's reasoning (*Philosophical Transactions* for 1858) in respect to the age of civilization in Egypt, as shown by the deposits of mud left on the retreat of each year's inundation. Mr. Horner found ten feet of deposit between the present surface of the ground and that surface upon which Rameses the Second set up his colossal statue within the city of Memphis about 3,000 years ago. From this Mr. Horner argues that the surface of the ground has risen at the mean rate of three inches and a half in a century, —not taking into account the probability, amounting almost to a certainty, that during the first two thousand years, while the city was standing, the embankments would have prevented any mud whatever from being deposited there. Mr. Sharpe argued from Mr. Horner's facts that the rise of the soil at that spot had more probably been four times as rapid as Mr. Horner supposed, —that it had all taken place during the last eight hundred years, —and that no inundation whatever, and consequently no deposit, had been allowed to reach the foot of the statue, till Memphis had ceased to be an inhabited city one or two centuries after the building of Cairo.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 8.—'On Sculpture,' by Prof. Westmacott.
—British Architects, 8.
- Tues.** Institution of Civil Engineers, 8.—'On the Melbourne (South Australia) Gravitation Waterworks,' by Mr. Jackson.
—Zoological, 9.—Scientific.
—Royal Institution, 3.—'On Fossil Mammals,' by Prof. Owen.
- Wed.** British Meteorological, 7.—General and Council.—'On some Atmospheric Conditions favourable to the Development of Ozone,' by Mr. Dalton.—'On a remarkably Cold Period, which occurred in Canada in January, 1859,' by Dr. Smallwood.—'Results of Meteorological Observations made at Stonyhurst Observatory, during Ten Years,' by Rev. A. W. Moore.
—Royal Society of Literature, 4.
—Geological, 8.—'On some Reptilian Remains from South Africa: *Rhynchonchus Bucklandi*,'—'On the Dermal Armour of *Crocodilus Hartwegi*,'—and 'On some Remains of Cetacean and Birds from New Zealand,' by Prof. Huxley.
—Society of Arts, 8.—'On Cotton in India, its Present Culture and Manufacture,' by Dr. Watson.
—British Archaeological Association, 8.—'On the Ancient Palace of Clarendon,' by Mr. Pettigrew.—'On the Borchio and Leather Bottle,' by Mr. Cumming.
- Thurs.** Royal Academy, 8.—'On Painting,' by Prof. Hart.
—Philosophical, 8.
—Society of Antiquaries, 8.
—Royal, 8.—'On the Vertical Character of the Order Pterodactylus (Cuv.) as exemplified in the Genera Pterodactylus (Cuv.) and Dimorphodon (Ow.),' by Prof. Owen.—'On the Cone of Five-pointed Contact at any Point of a Plain Curve,' by Mr. Cayley.
- Fri.** Royal Institution, 3.—'On the Force of Gravity,' by Prof. Tyndall.
- Sat.** Institution.—Meeting at 8.—Lecture at 9.—'On the Estimation of Organic Matter in the Atmosphere,' by Dr. Smith.
—Royal Institution, 3.—'On Organic Chemistry,' by Dr. Miller.

FINE ARTS

ARCHITECTURAL EXHIBITION.

THIS Exhibition of architectural hopes, dreams, and achievements, long floating about the West End, has at last come to very snug moorings in a well-designed and well-lit hall, built over the site of the quondam court-yard of the Earl of Macclesfield's house in Conduit Street, Regent Street. The rooms are full; and we may now fairly set down this scene of painted dreams in stone and brick as a permanent exhibition of the season. The hall,

with its side rooms entered through doors arched with the brown mottle of geometric parquetry, has a fine, equable top-light, and a margin of iron lace-work for ventilation and ornament. Here, we may safely say, you will find barometrical records of the progress of our architects, both in copying, plagiarizing, restoring, and inventing. Here you see the thirteenth century trying to look useful and modern, French trying to look English, and nonsense trying hard to seem sense. Here, too, especially, you find evidences of the progress of our architects, not so much in the principles of harmonious construction and combination as in the far more useful and arduous study of water-colours, by which plans are rendered so fascinating and irresistible to capitalists with the building fever on them.

Entering a hall-way paved with tiles of the richest blues, chocolates and blacks, we come at once into full view of cobalt skies and fairy piles of brick and stone. The first dream that strikes us as specially daring and ambitious is Mr. Owen Jones's *Design for the People's Palace, Muswell Hill* (No. 40, &c.). There it is, in a series of views,—basement, ground floor, park front, railway front, and every other front. There is also a view of the Industrial nave, Fine-art nave, and all the other naves, a view of the winter garden, a view of the lecture-theatre, besides longitudinal and transverse sections, and every other sort of section and dissection. It is to combine, the programme says, intellectual improvement and physical education,—that is to say, stuffed birds and skittles. It is to have a dome 200 feet in diameter, rising between four towers, connected by galleries, two semicircular colonnades, and two naves, one nave for arts, the other for industry. It is to be 1,296 feet long and 492 wide. Each nave is to be divided into two arteries; in the centre of the Industrial nave machinery is to be in motion,—the money to be taken at the doors by steam,—every error, indeed, of Sydenham is to be rectified, every success carried forward. The central dome is to be the winter garden. At the north centre is a lecture-theatre, capable of holding the 10,000 persons who may never meet there. The galleries are devoted to mathematics and other *tics*, several *isms*, sociology, sociology, physics, and the use of the globes. Beneath the lecture-theatre platform, to improve the place for hearing, is the railway station, where passengers will arrive under cover, and ascend to the ground-floor of Dream Castle. The whole thing is a gorgeous vision, and does credit to Mr. Jones's imagination if not to his practical sense. In the plan of the winter garden, besides a gilt figure on a fountain, with water spilling about her in a silver shower, like a lady on a fixed wet day, there are palms three hundred feet high, with snake-jointed trunks. In the view of the nave the ironwork of the roof is so light and Aladdin-like it seems positively, as you look, melting into "air, thin air." The towers are domed in a semi-Eastern way, a fine compliment to the far east of London. The entrance is through an arch under a gable end. The outside view shows us real deer, picnic groups, and a puddle trying to look like a sylvan stream,—the trees are magnified gooseberry-bushes,—the theatre is an immense cockpit,—in the roofs the chief feature is the rounds of the ironwork, which do away with the incessant cobweb of elbow angles, and give the place a bland and smiling look. In some points, we must confess, this chimerical building, the largest bubble ever blown in glass, is an improvement on the Sydenham Palace.

It is a long step from the corridor of sewer-traps and such practicalities to such an encyclopaedic dream of Art as Mr. Brewer's *Palace of Art* (99), and its page of poetical quotation. This, with its towers, spires, cloisters, and jumble of incongruous mullions and roofs, is a sort of thing a young architect falling asleep over an architectural dictionary dreams of. We think such fancies as this would be more in place at the Water-Colour Gallery, rather than in a collection which should be a record office of things done, or about to be done, and not of things that never can and never will be done. Why not keep a small wall, too, for the drawings of actual places, such as Mr. Vaughan's superfluous

Western Towers of Lincoln Minster, from the North (92), or the yard-or-two-long, coloured drawing of Giotto's Campanile, with its dull reds and greens, and its stripes and rosettes—beautiful, perfect, but here not wanted?

The peculiar aberrations of this Exhibition seem top-heavy towers and exaggerated roofs. One great sign of improvement seems to be the increased use of colour in material. We rejoice to see colour used more daringly and originally. Indeed, to judge from the drawings and designs, most of our architects seem now either colourists or painters. Of some of them we should say they had far better turn artists than remain architects, for some of the designs derive their whole charm and freshness from the dextrous and winning use of pink, brown, blue, and that inestimable cobalt. Of the top-heavy towers, showing a good use of blue brick, with samings of red, we may instance Mr. Adams's *Boiler House, near Lichfield* (85),—of a sensible design, attractive chiefly from a clever use of pink, Mr. F. Hayward's *Gateway, Welley, Essex* (90). For fine proportions and pure severity of taste we thought Mr. Adams's *Tower at the South Staffordshire Water Works* (96) very commendable and straightforward. Perhaps since the crotchety people in Peacock's eccentric novel, 'Headlong Hall,' no one ever lived in such a strange house as that Mr. Webb has just designed for somebody at *Great Malvern* (132). It has a keep-tower like a lighthouse, terraces, and two tiers of walls like a small fortress. Though not specially original, there is a dignity and self-respect about Mr. Tait's revised *National Gallery* (157), with its new façade, its regiment of artists' statues, its couchant lions, and other furniture. It has a French stamp about it. Mr. Street, in an attempt to raise the low, and lower the high—in fact, to invent fresh harmonies, has not made a comfortable church of his *St. John, Westminster* (160),—no, quite otherwise. It seems all tower,—so that you long to put the bells in the chancel and the people in the towers; the windows, too, are mere slits, like moles' eyes. Light, light! in a dark climate, Mr. Street. The *Design for a Pulpit* (167) is too loaded. The preacher would get jealous of all eyes turning to that scrimmage of figures. Designs, when they fade down to dirty stucco and snubbed mouldings, dwindle sadly; but at first blush Mr. Vaughan's prize design for a *Circus* (140) seems most chaste, sensible, and commendable. Mr. Shaw's designs for *Organs* (153) are the most eccentric things we ever saw.

In the lobby and side-passages there is strewn quite a wealth of parquetry, ecclesiastical brass-work and encaustic tiles in interminable coloured geometries. The venerated parquetry for floors, with its simple shades of brown, is very effective, even beside the doors of maple, walnut and tulip wood,—dark as tortoise-shell, veined like mahogany or mottled like a white owl's wing. Then we come to illuminated church tablets, with rubric letters on shining golden brass, corone lucia hung by blue chains, columns of serpentine like fancy sealing-wax, and mosaic pavements, from the boundless pattern-book of Mr. Digby Wyatt's well-stored mind, and church furniture.

And now amidst solid hosts of schools, manor-houses and churches sufficient to cover all England, let us close by calling attention to that careful, but not brilliant gigantic dream of the *Foreign Office* (291), by Mr. Pennethorne, with its 600 feet of door and window.—We must not forget to mention Mr. W. Blackett's designs for the *Hamburgh Senate House* (316A) and Mr. Goodchild's interesting drawings from *Sir C. Wren's first Design for St. Paul's Cathedral*, now at the *Kensington Museum* in model (323, 329).

CHURCH OF ST. SEVERIN, PARIS.

FANCYING, as we did, that we knew most of the sights and monuments of Paris tolerably well, we had the other day a proof of life and activity and works of interest going on in corners little visited, and to many Parisians even scarcely known. Chance took us to the Church of St. Severin, a small Gothic building of the middle period of French Gothic, in the Rue de La Harpe, belonging, it may be added, to one of the poorest parishes in

Paris. The church is short in proportion to its height, has no transepts, but those double side aisles carried round the apse, which, by giving intricacy, give an interest to the foreign Gothic churches superior to that of our own. The darkness of the apse, also, produces as strong a *chiar-occur* effect, as we remember, in a case where the vista is on so limited a scale. That which has been done at the Church of St. Eustache has been done here also. The chapels which circle the Church chainwise have been restored and decorated anew with paintings in oil, distemper and wax by MM. Signol, Flandrin, Schnetz, Gérôme and other of the well-known French painters. Some of their offerings have considerable merit, though they must be read by aid of the French dictionary which is neither Italian, German, nor English. One of the artists, whose name is less well known to us, deserves a separate word of praise, this is Herr von Holtorp, to whom was confided the restoration and completion of a chapel which already contained the ruins of a picture of considerable merit in the old German or Flemish style, with its meagre contours and its angular lines, and its honest homeliness of devout expression. Besides repairing this with great skill, Herr von Holtorp has added a tolerably large *predella* picture perfectly in keeping with the upper portion, and skillfully executed, which means thoroughly in style, without automatic imitation. The "root of Jesse," with its family-tree of descendants, bearing up the Virgin and Child in the centre, and "supported," as heralds say, on each side by St. John and St. Joseph, will be description enough for such as are familiar with ancient Art. The separate figures on a gold ground are sufficiently varied, without any abandonment of the traditional firmness, let us say stiffness, of line. The Child, perhaps, is too meagrely akin to the Holy Infants of Holbein and Lucas van Leyden: a trifling roundness of contour added would have done it no harm. The draperies are exceedingly good, evenly painted, without seeming *licked*, and with a touch of that grandeur, in spite of flatness, which distinguishes the draperies of Van Eyck and Dürer always, and sometimes of Memling. On the whole, being not unacquainted with the new German works belonging to the school of which this is one, we can call attention to it as among the best of its class, a relishing and quaint variety in the world of French pictures, and to its painter, as one whose thought and success should make him more largely known than is at present the case.

FINE-ART GOSSIP.—All the London Art Societies are beginning to move. At a general meeting, March 7, of the members of the Society of Painters in Water Colours the following resolutions, containing a general declaration of principles and decisions, were adopted:—"1. That the Society earnestly desire to extend their numbers, and usefulness, which their limited space for exhibition now prevents their doing. 2. That, had the Society space at its command, it would gladly open its rooms to exhibitors, not members or associates of their body. 3. That, if it were thought desirable, and means were placed within the reach of the Society, it would also willingly establish schools and classes for the study and practice of painting in water colours. 4. That, in communicating with the Government and the Legislature, the special committee is to express the conviction of the Society that the interest of Art can only be truly promoted by the management of the affairs of this, and all other Art Societies being left in their own individual control; and that the Society also is of opinion that the freedom of action now enjoyed by the Royal Academy, by this Society and by other Art Societies, cannot be wisely interfered with."—In the spirit of these resolutions the Society have addressed a memorial to the Lords of the Treasury. In this memorial they say:—"The growing importance of the art of water-colour painting forces upon the attention of this Society the necessity of its extension, but this object they have hitherto found to be unattainable from the limited space at their command; now, however, that the Government is about to appropriate a site at Burlington Gardens to the wants of the Royal Academy and of learned

and scientific bodies, they earnestly appeal to be allowed to participate in the grant, and to erect a gallery at their own cost." They offer, also, should the Government think fit, to pay in ground rent or otherwise for the space so occupied.

A private view of the Institution of Fine Arts will be held this day (Saturday) in the Portland Gallery, Regent Street.

Another lady artist prays for a consideration of female claims on the Royal Academy:—

"March 15.
"In the *Athenæum* of last week you quote some true and very sensible remarks by a lady, 'A. R.', on the subject of the Royal Academy. As one of the women who, 'instead of enjoying the opportunity of working for years under the supervision of our most eminent masters, are left to struggle unaided through the difficulties and discouragements, which only artists can fully appreciate,' I am deeply interested in asking—What shall we do to obtain 'a room for female students, under the same regulations as the men's school'? There is one simple and direct method. Let some ladies of sufficient age and known position (many noble ladies might, if it were suggested to them) form a committee, prepare a petition, cause it to be signed extensively by women and presented to Her Majesty. I am sure that our beloved Queen, whose artistic tastes are known and who has encouraged those of the Princess Frederic William of Prussia, would give such a 'proposal for reform speedy and courteous entertainment.' I have long thought this the best practical course for obtaining what all women artists ought to seek to obtain, and what so very many need: but I abstained from suggesting it as I did not then know for certain that the Royal Academy was perfectly independent of Parliamentary control. Quoting Lord Lyndhurst—'The Royal Academicians have always considered themselves under the immediate supervision of the Crown; and lower down—'It will not at all affect the position of the Royal Academy, which will remain as before, under the sole supervision, control and government of the Crown.' After this nothing can be clearer than that to petition the Crown on this subject would be *legal* as well as right. Surely it could not fail of success, and now is the time for it to be done.

"C. E. B."
An important collection, lent by Mathew Uzielli, Esq., of antique and other engraved gems and cameos is now to be seen in the Museum at South Kensington. It comprises nearly 500 specimens, many of great excellence and value, including upwards of 350 of those recently dispersed at the sale of the Hertz collection. There are examples of the best periods of Greek and Greco-Roman work,—also some of the cinque-cento in settings of the time. The reception on loan of fine works of Art from private persons who are willing to give the public some benefit of their collections is a characteristic of the Museum of Art at South Kensington.

The German artists at Rome will open an Art Exhibition in the beginning of April, which is to be repeated every year. The expenses will be paid by the different German ambassadors.

The presence of their Prussian Majesties at Rome is not unpleasant to the German artists there, whose *ateliers* they visit, and to whom they give large orders. The sculptor Herr Karl Voss has to boast of repeated visits from their Majesties, and has received orders for a Hebe, a Gany-mede and a copy of the Venus of Milo, in marble. Among the Prussian painters, Herr G. Osterwald has received an order for a picture of S. Pietro in Vincoli, at Rome, with the view on the Capitol and the Palace Cafazelli, the present residence of the King and Queen of Prussia.

The death of a French painter M. Léon Bénouville, aged thirty-eight, is lamented in terms of such regret and eulogy by those in Paris who should know—that, though the name is unfamiliar to the majority of English amateurs, it claims a word of commemoration. According to a notice by M. Viardot, in the *Gazette des Beaux Arts*, it was to M. Bénouville that the friends of Scheffer looked as in some sort a successor to that excellent painter. He was thirty-eight when he died, but

is described as having made extraordinary progress of late years. A 'Saint Clara receiving the Body of St. Francis of Assisi,'—and a 'Joan of Arc,' called by 'her voices,' before laying by her estate of shepherdess at Domremi, both of which pictures will be seen at the coming Exhibition, are spoken of as fully bearing out the progress of the painter, and the expectations based on it.

MUSIC AND THE DRAMA

MUSICAL UNION SOIRÉE.—ST. JAMES'S HALL.—TUESDAY, March 22.—Quartet, Mozart; Duett in A. Piano and Violoncello, Beethoven; Quintet, Piano, &c., C. Minor, Spohr; Violin Solos, Sainton; Part Songs, by the Orpheus Glee Union.—Executants.—Sainton, Goffie, Doyle and Piatil. Pianist, J. Panser.—Single admissions to be had of Cramer & Co.; Chappell & Co.; and Ollivier.—Area, 7s.; Balcony, 5s.

J. ELLA, Director.

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, March 23, Haydn's *SEAS*.—Principal Vocalists.—Madame Catherine Hayes, Mr. Sims Weiss and Mrs. Weiss.—Tickets, 5s., 3s., and 10s. 6d. each, at the Society's Offices, 6, Exeter Hall.

THE VOCAL ASSOCIATION.—ST. JAMES'S HALL.—Conductor, M. BENEDICT.—WEDNESDAY, March 23, at Eight.—Mendelssohn's *AVE MARIA*, from the Opera of 'Loreley,' and Handel's *ACIS AND GALATEA*, with Mozart's additional Accompaniments. Principal Performers.—Madame Catherine Hayes, Miss Louisa Vinning, Miss Stabach, Mr. George Ferren, Mr. Suchet Champion and Mr. Sautley. Band and Choir of 400 performers.—Tickets, 2s. 6d. and 5s.; Balcony Stalls, 7s. 6d.; Second Row, 5s.; Sofa Stalls, 10s. 6d. each. At all the principal Music-sellers and St. James's Hall Ticket Office, 25, Piccadilly, W.

MUSICAL SOCIETY OF LONDON.—Schubert's *SYMPHONY IN C* will be performed, for the first time in England, at the THIRD CONCERT on WEDNESDAY, March 23. Also Selections from Mozart's 'Le Nozze di Figaro,' Beethoven's 'Ruler of the Spirits,' Bennett's Concerto in F Minor, Paganini, Miss Arabella Goddard. Vocalist, Madame Catherine Hayes. Conductor, Mr. Alfred Mellon.—Further particulars will be fully announced.—Single Tickets, Reserved Seats, 10s. 6d.; Unreserved Seats, 7s. 6d.—The Fourth Concert on Wednesday Evening, May 11.—Tickets, Programmes, Prospectuses of the Society and List of Members to be had of Cramer & Co., 25, Regent Street.

BEETHOVEN.—MONDAY EVENING.—Miss Arabella Goddard and M. Wieniawski at the MONDAY POPULAR CONCERTS, ST. JAMES'S HALL, March 21.—In compliance with a very general demand another Beethoven Selection will be given. Among other Grand Pieces the Programme will include the Grand Sonata, dedicated to Kreutzer, in A Minor, Piano-forte and Violin.—For particulars see Programme.—Sofa Stalls, 5s.; Balcony Seats, 3s.; Unreserved Seats, 1s. Places may be obtained at the Hall, 25, Piccadilly; Keith, Prowse & Co.; Cramer & Co.; Hammonds & Co.; and Chappell & Co., 25, New Bond Street.

MR. OTTO GOLDSCHMIDT has the honour to announce THREE CHAMBER CONCERTS OF CLASSICAL INSTRUMENTAL MUSIC, which will take place at Willis's Rooms, King Street, St. James's, on Thursday Morning, April 14, Saturday Morning, May 7, and Saturday Morning, May 21, at the first of which he will be assisted by St. Sainton, Signor Piatil, Mr. Howell, M. Schreurs, Mr. S. Fratten, Mr. Crosier and Mr. C. Harper; and at the Second and Third Concerts, by Herr Joachim, and other eminent Artists.—Subscriptions to the Three Concerts, to Reserved and Numbered Seats, 1s.; Unreserved Seats, 10s. 6d. Single Concert, Reserved Seats, 10s. 6d.; Unreserved ditto, 7s. 6d.—Applications for Tickets received by Messrs. Addison, Hollis & Co., 25, Regent Street, and at Mr. Mitchell's Royal Library, 23, Old Bond Street.

CARNIVAL OPERAS IN PARIS.—'Herculanum.'—To give an account of this extraordinary production such as shall convey our impressions to distant persons, is not easy. The one epithet which suggests itself from first to last, and returns after search and research, is, *Amusing!* Yet, so far at least as the musician's (M. Félicien David's) share in the opera goes, such epithet is not intended to convey contempt. Let us see if we can make it intelligible by a few details.

The *libretto*, to begin, is said to have had as many parents as Mr. Benedict's 'Brides of Venice.' M. David has long been reputed as busy on no less arduous a subject than 'The Last Judgment'; and some of the music was probably calculated for that tremendous theme. But, without levity on our parts be it said, it proved difficult 'to mount.' We fancy that obstacles of stage-management may have caused the modification of the original idea. The Parisians are not reverent. For the last fortnight there has been flaring on the *Boulevard des Italiens* the concert-bill of a M. Lazarelli, in which a 'Last Judgment' forms a feature; and this has been advertised, Bartholomew-Fair-wise, with a monstrous picture, illustrating the scene. Nay, more, though MM. Méry and Hadot have been compelled to content themselves with Vesuvius and an eruption, they have not been restrained by scruple from bringing in a Christian prophet, who utters some phrases from the Apocalypse—also Satan—among their *dramatis personæ*. The days of those old monkish Mysteries which begot Oratorio, are profane drama existed, may be returning, for aught we know, as well as those of the soothsayers and witchfinders. The Parisians, however, seem to take this part of

'Herculanum' seriously. The English will do so for totally opposite reasons. The "amusing" side of the *libretto* is furnished by the florid nonsense of the verses, and the hardy way in which the oldest of old situations, from 'Robert le Diable,' 'Les Martyrs,' 'Le Fils Prodigue,' and other grand operas, have been patched together. There is a Pagan Queen, *Olympia* (Madame Borghi-Mamo), who comes to amuse herself at 'Herculanum'—with her Pagan brother *Nicanor* (M. Obin). Two Christians are brought before them, *Lelia* (Madame Gueymard-Lauters) and *Helios* (M. Roger), who are doomed to death. The Queen resolves to save and paganize the youth because of his beauty, the brother to possess himself of the maiden. *Magnus*, a prophet (M. Mairé), threatens them. The first act ends with a foretaste of the volcanic storm, laughed at by the Pagans—the second shows *Lelia* clinging to a cross in a desert place, *Nicanor*, struck dead with a thunderbolt, swallowed up,—and the Evil-One taking his place and shape, and provoking her jealousy by a vision of *Helios*, who has been made apostate and faithless to her by the seductions of the Pagan Queen. Thenceforward wickedness has its own way; till the moment of the tremendous catastrophe, when the Christian lovers meet, exchange penitence and pardon, and only wish to die, so that they may die together. If a burlesque on the sublime supernatural situations contained in the last twenty grand French operas had been tried for, it could not have been better accomplished than it is here. Yet the action moves, and the audience, as we have said, endure, if they do not enjoy, the story.

M. David's music merits our epithet of "amusing," supposing the bitterness of well-merited sarcasm discharged from it. Some may remember how, when French critics and English *dilettanti* were rapturous over his 'Desert Symphony,' as revealing a new composer, we ventured to consider it as indicating a talent inherently slight, however agreeable and winning, an opinion borne out by every other piece of music, whether Symphony or Quartet, then produced, in display of the man of the moment. Till a bleaching liquid shall be found for the negro, we shall hold to our judgment; that there are certain qualities which cannot be transformed, certain attributes not to be annihilated, however adroitly they may be concealed. M. David, at least, is not, the musician who contradicts in his after-career our strong first impressions. There is elegance, there is poetry, in what he has done; but both belong to *ballet*, rather than to *opera*. In the religious music for the Christians his inspirations are trivial and cut short—in his descriptive music for the demons, there is nothing but the old lugubrious pattern-work of bassoon, ophicleide and double bass;—in his duets of passion only liberal draughts from the springs of effect, drained dry by Donizetti, MM. Meyerbeer and Halévy, and Signor Verdi—their cut being as well known as that of the Rossini *crescendo*. But though there be small novelty of idea, though the constructive power displayed be limited, amenity and animation are in some of M. David's music. We may mention especially the songs given to the Pagan Queen, which have an elegant and voluptuous sprightliness, and to the entire scene which, according to opera statutes, contains the dance-music. The same remark applies to M. David's instrumentation. If it be without enterprise, it is also without affectation. The work, to sum up, is congenial to the singers; and though the music will neither sink deep nor travel far—least of all establish its amiable writer as the composer of grand serious opera,—it will and may amuse for a time, without the hearer's taste deriving harm or charm because he has listened.

The personating artists have been named: all have been well fitted. Madame Borghi-Mamo is made to pass for a brilliant singer by a few simple passages, so judiciously disposed that, by singing them fearlessly, a dashing effect is obtained. Her drinking-song, and her air in the scene of the *ballet*, are both *encored*. But her French is soft and pointless; and she has not passed through the *Grand Opéra* without serious damage to her voice. The folly of trying to force it upwards has been entered on by her too late. Her beauty of tone is gone,—her certainty of tune is impaired,—and her middle and lower register are considerably weak-

ened. Madame Lauters, again, appears almost declamatory in her great scenes; which also deserve the applause they excite. Her organ—a naturally fine one—has improved in body, and her style in warmth. She does not spare herself on the stage; and though no practised ear can pronounce her complete, it is to be felt that with training she might have become a real *prima donna*. Is it yet too late? Of M. Roger, in memory of past services done, it will be the kindest not to speak. M. Obin is excellent; and though without M. Levasseur's biting and metallic voice, is worthy of being named as the artist on whom M. Levasseur's mantle has fallen.

What is to be said of 'Herculanum' as a spectacle? What is not to be said of it?—might be the reply. As to taste, luxury, colour, variety, splendour, completeness, and improbable probability, the *Grand Opéra* has out-opera'd itself in putting this work on the stage. Nothing comparable to it, save, perhaps, 'La Juive' (in the days when its costumes and scenery were fresh), recurs to us. Then, we cannot close this sketch of a novelty difficult to describe, though not because of its depth, without a note of admiration on Mlle. Emma Livry, the new *danseuse*, and the most promising one who has danced for many a day. She has the lightness, almost the grace, of Mlle. Tagliani. Some stiffness in the management of her arms (which Mlle. Fanny Elssler was used to describe as the most difficult branch of the dancer's art) has to be melted away; but in other respects, among contemporary dancers, she is singularly fearless, while elegant. There is youth too, that fairy gift, never to be replaced—in her dancing.

HAYMARKET.—On Saturday, Miss Amy Sedgwick took her benefit, on which occasion a new drama, in three acts, was produced. It is called 'The World and the Stage,'—and is partly indebted for its story to a French piece, 'Les Princesses de la Rampe.' The contrast indicated by the title is made in the person of two sisters—*Kate Robertson* (Miss Amy Sedgwick), an actress, and *Lady Castlecrag* (Miss E. Ternan), the wife of a baronet. The former, on account of her profession, is disowned by the latter, and particularly by *Sir Norman Castlecrag*, whose hereditary claims and family pride repudiate all professional merits. Kate is subject to the temptations of her position, and successfully resists them. Lady Castlecrag yields to those that beset her, and is saved from the consequences by the prudence and magnanimity of her despised sister. Among those whose prejudices are strong against the position of the actress is Kate's own lover, *Leonard Ashton* (Mr. Howe), a dramatic author, who, it would thus seem, was willing to tread the boards himself in his own way, though not willing to permit her to tread them in the manner best suited to her talents. These prejudices are confirmed by her apparent conduct, when, to shield Lady Castlecrag from the effects of her complicity with the *Hon. Mr. Malpas* (Mr. W. Farren), she suffers the implication of guilt, even at the peril of losing her lover. His want of faith is ultimately rebuked, when, her sacrifice having been declared, he rushes forward, and, on his knees, implores pardon for his jealous doubts. This theory of the stage being regarded in the world's eye as belonging to a Pariah caste is rather out of date. It has a moral notwithstanding, and it is very effectively enforced in the present play. The work is the production of Mr. Palgrave Simpson,—and is well written. The character and situation of the heroine suit happily enough the style of Miss Sedgwick's acting, and the success of the new drama was decided. It will not, however, be again produced in London for six weeks, owing to Miss Sedgwick's provincial engagements.

'The Honeymoon' was afterwards acted, in which Miss Sedgwick supported the part of *Juliana* with spirit and great stage talent.

Another new piece, called 'Milliner to the King,' was produced on Monday, to inaugurate the re-engagement of Mr. and Mrs. Charles Mathews. It is an adaptation by the former of a *comédie vaudeville*, by MM. Bayard and Dumanoir, entitled

'La Vicomtesse Lolotte.' The milliner in question is named *Nannette Didier* (Mrs. C. Mathews), a young and sprightly nymph who has been kismet by a king and received the promise of his support when wanted. She has engaged the attention of *Count Nericiour* (Mr. E. Villiers), who had promised her marriage, but on the eve of its celebration had deserted her. The feeling of the Court, in fact, was strong at the time against such *mésalliances*, and shame and prejudice had made him a coward. He lives, however, to repent, and, to silence the world at once, pretends a secret marriage the day before the intended celebration of the real one, and thereby rouses the malignity of his aunt, the *Marchioness Nericiour* (Mrs. Poynter), who forthwith proceeds to petition the king for its annulment. She fatally succeeds, until one of the young lady's admirers, the *Marquis de Beauménol* (Mr. Howe), discovering that there has been no actual marriage, adopts the *ruse* of proposing himself for her hand, and thus awakens the fears of the Marchioness that the family honour will be still worse imperilled by the impending change in the state of affairs. However, she arms herself at all points; and, by her representations, induces the monarch to prevent the intentions of the Marquis. At length, Nannette discovers that the Marchioness had been guilty herself of a *mésalliance* in youth, and had secretly supported a son she had disowned, the *Chevalier Lorimer* (Mr. C. Mathews), who from the opening of the play had bustled and fidgeted through every scene and every incident, taking part in the entire action, as the friend of the Count. This secret Nannette so uses that the Marchioness is at last brought to terms, and has to solicit the King to undo all she had previously induced him to authorize, to which His Majesty willingly consents when informed that the whole intrigue had related to the Court milliner who had received the honour of his salute. The acts are all worked up to a climax, and the last in particular imposed a weight of responsibility on the actress, to which Mrs. Mathews was scarcely equal, but which she supported with extraordinary spirit. The new drama was well received, and pronounced successful.

A second piece was then produced, under the title of 'Nothing to Wear'—another adaptation from the French—the 'En Manches de Chemise' of MM. Labiche, Lefranc and Nyon, already dramatized by Mr. William Brough, under the title of 'No. 1, Round the Corner.' It consists only of two characters, which were impersonated with great force and spirit by Mr. and Mrs. C. Mathews. It is throughout a piece of practical sport, in which the persons pawn each other's clothes, and are found to be the Count and Princess of a matrimonial office, who required the missing garments for meeting each other under these titles at the advertising agent's. They manage, however, to complete the affair to their own satisfaction, without the aid of that mercenary official. The audience were much pleased with the little piece, which, in its new shape, may be pronounced a success.

MUSICAL AND DRAMATIC GOSSIP.—The "programme of arrangements" for the coming Handel Commemoration Festival at Sydenham is now published. These were not long ago enabled to announce, and therefore have now little to do, save to add, that the dates of the performances will be on Monday, June 20th, 'The Messiah'; on Wednesday, the 22nd, the 'Dettingen Te Deum,' selections from 'Saul,' 'Samson,' 'Belshazzar,' 'Judas Maccabeus,' and other works; on Friday, the 24th, 'Israel in Egypt.' "With regard to the Wednesday selections," the programme states that, "it is probable that they will be interspersed with Solos by Vocalists of eminence who do not take part in the Oratorios of the other days." * * It has been arranged" still to quote, "that the Wind Bands employed in the Festival shall, after each day's performance, execute in the grounds, during the display of the Fountains, Marches, Minuets, and other compositions by Handel, including the Water Music, the Firework Music, and other celebrated pieces; and, also, that during the intermediate days, selections from his Italian Operas and Secular

works shall be performed by the Band of the Company, conducted by Mr. Manns, with such additional aid as may be required." We observe with pleasure that in the promise of a band and chorus of nearly four thousand performers, among bodies selected from "Continental Societies" are mentioned, as well as those of the metropolis, the provinces, and the cathedral choirs. This is as it should be: a courtesy, however, let us distinctly mark, not a necessity. There will be such a display of Handel relics, in the shape of portraits, autographs, musical instruments, as fits a festival week devoted to a great memory.

This week's table of contents included Dr. Wyld's, or the so-called *New Philharmonic Society's*, first concert, Mr. Hullah's Wednesday meeting at St. Martin's Hall, and Mr. H. Leslie's Thursday gathering of his choir. Though something new may remain to be said of all the great works announced, to wit Beethoven's 'Choral Symphony' and 'Mass in C,' Mendelssohn's 'Lobgesang' and Psalm with *contralto solo*, inasmuch as all great works are inexhaustible, let the student be ever so averse to transcendentalism, we conceive that a novelty of the moment or two may more acceptably occupy our space disposable for music; and thus, as the work rather than the performance in our home-music must furnish the matter for discourse, fancy it may be more welcome to dwell on new operas just outside the door—for is not Paris at the very door of London?—than on well-known masterpieces given within doors.

"It never rains," &c. says the proverb. Last week's list of concerts to come was long enough, but something has still to be added, and that of high interest. Herr Joachim announces three *Beethoven Quartett Concerts* during the month of May.—Herr Wieniawski's Quartett party consists of M. Bernard, Herr Schreurs and a M. Vieux-temps for *violinello*, in addition to himself.

Among announcements of pleasures to come for the month of May is a performance of Haydn's 'Seasons,' for the benefit of "The London Society for the Protection of Young Females." There are to be seven hundred performers; Signor Randegger is to conduct.—An Italian opera, unknown in England, will shortly, we are told, be produced in Dublin,—none other than the 'Macbeth' of Signor Verdi, with Madame Viardot as *Lady Macbeth*. Surely this would be a newer card to play at the *Royal Italian Opera* than 'Rigoletto,' or (with all its beauty) the worn-out 'La Gazza,' both of which are put forward as features in Mr. Gye's programme. Madame Grisi and Signor Mario are going to sing in Dublin in the same company—of course before their own opera season commences.

Madame Thillon is in London ready to sing. Madame Faure remains; the French Opera over. Madame Novello is coming in May.

'The Seasons' will be given by the *Sacred Harmonic Society* on Friday next.

The French booksellers' lists announce a forthcoming volume by Dr. Liszt, on 'The Bohemians and their Music.'

It appears that a son of M. Duprez is coming forward as a singer.—The new tenor at the *Opéra Comique* of Paris, M. Montaubry, is, we believe, a family connexion of M. Chollet's, and with a better original organ bears a family likeness to that popular singing actor. M. Montaubry's voice is mordant rather than sweet, produced in many different ways—none of which is wholly legitimate. Now he uses chest voice, now *falsetto*—both effectively enough for stage purposes, but neither so as to satisfy ears demanding that singers shall sing. It is one of those voices anywhere, everywhere, nowhere—as M. Chollet's was—which tempt composers to write, as did Hérold in 'Zampa,' what no singer of a regulated register, be it high or low, can execute with effect or without modification. M. Montaubry is personable as a man and animated as an actor, and has obviously stepped at once into considerable Parisian favour.

The name of M. Augier's confederate in the new comedy at the *Gymnase* is Fousier, not *Foussard*, as was printed last week. This same 'Beau Marriage' is worth a word, for the sake of its leading incident, which opens a field new to playwrights. The moment—here the seven minutes—

of breathless interest, for which every one attempting the stage tries to find some new pivot,—here depends on the proving of a cylinder, which is either to explode and blow its inventor to atoms within that period, or, by holding out, to establish a new invention and make his fortune. The inventor is *parvenu* and a mechanician. His young wife who, as sequel to "the great match," has been encouraged by the eternal stage mother-in-law to flout him, and from whom, therefore, he has fled, seized by the no less eternal stage remorse and penitence, has tracked him, discovered his purpose, and creeps in unseen to witness the experiment and to share his fate. Can the union of Science and Sentimentality be more intimate and touching than this? Are we to have a school of such dramas as would have delighted Dr. Darwin, with leading incidents drawn from the Transactions of the "Institution of Civil Engineers"? To suggest one: what might not be made of the launch of the Leviathan, with Mr. Brunel on the look-out, and a catastrophe which did not happen? Verily our allies are a curious people in their pleasures. It is in contemplation (to change the subject) to increase the author's rights on all works produced at the *Théâtre Français*.

Some time ago, on foreign authority, was given a list of new plays, said to be in preparation for Madame Ristori;—we now, from the same source, learn that, on her return to Paris, she may appear in 'Brunchilde,' by Signor Giotti, 'The Last Sibyl,' by Signor dell'Ongaro, 'Didon,' by Metastasio, 'Semiramide,' by M. Laurent, 'Noema, or Cain's Daughter,' by Signor Bolognese. Having named the great actresses—we may paraphrase an anecdote from M. Scudo's new volume of 'Musical Literature and Criticism.'—

The day after the first appearance of the Italian company (writes M. Scudo) I met on the *boulevards* a grave and honoured person. "Were you at the Italian Theatre last night?" said he, with curiosity. "Yes, certainly," was my answer. "And how were they received by the public, 'I nostri concittadini'?"—"At first with sympathy, then with the acclamations of the entire audience."—"And Ristori, what effect did she produce?"—"Immense: and in the judgment of all true connoisseurs she is one of the greatest dramatic talents that has been seen for a long time past."—"Ah!" said he, eagerly pressing my hand, "what pleasure do you give me in saying so. *Cara Italia, tu non sei ancora morta!*" added he, brushing away a tear. After having left me he came back a few steps. "And do you know," said he, "that the first *dansesuses* at the *Opéra* are all Italians?" And he went away as happy as a child. This was the illustrious Manin, of Venice.

In addition to this week's notice of M. David's 'Herculanum' we may here mention that M. Meyerbeer's new opera has been re-christened, and is to see the light (possibly next week) as 'Le Pardon de Notre Dame d'Auray,' and that such is the expectation excited on behalf of M. Gounod's 'Faust' (also now on the threshold), that every place in the theatre for the first five performances was taken many days ago.

The spasms of the *Bourse*, the agitation of "stocks" everywhere, in obedience to the rumour of the day, as peaceable or warlike, have not apparently affected the violin market, since the *Gazette Musicale* of this week announces that a *Stradivarius* has lately changed hands (when we are not told) for the sum of only 15,000 francs, 600*l.* While on the subject of the violin, we may also quote the name, transmitted to the same journal from Brussels, of a young Russian, M. Joborowski, who has been sent to study at the Belgian Conservatory (where are superior teachers of the violin) at the expense of his government. He has played in public—is described as having much to learn, but as being already thoroughly original "in execution, style, phrasing, expression, in tone even."

The American papers announce a last Reading by Mrs. Fanny Kemble previous to her retirement from public life. As this lady is expected to arrive in England before the autumn, it may be hoped that such farewells means no more than did one of Mrs. Siddons's many leave-takings. Mrs. Kemble has years of pleasure and profit for her public.

Sadler's Wells closed on Tuesday with 'Romeo and Juliet.' Two beneficiary nights, however, have been added. Mr. Phelps and some of his company depart instantly for Germany, and will appear at Berlin about the 25th instant. Miss Eburne leaves the Plymouth stage for the purpose

of proceeding with them on their Continental tour;—she is, however, followed by Miss Edith Herand, who has been engaged to lead the tragic business in that theatre, and appeared on Monday as *Julia* in 'The Hunchback.' Mr. M'Kean Buchanan has this week appeared in the characters of *Lear*, *Macbeth*, *Richard the Third*, *Virginianus* and *Othello*, in addition to *Hamlet*, at the Standard. He has been assisted by Miss Agnes Kemble in the leading female parts. On Monday next, Mr. and Mrs. Barney Williams commence a starring engagement at the same theatre.—Mr. Creswick has revived 'The Honeymoon' at the Surrey, and appeared as *Duke Aranza*, a character well adapted to his style and person. Miss Agnes Elsworth supported that of the heroine, *Juliana*, and looked it exceedingly well.

In last week's notice of the dinner of the *Royal Society of Musicians* the donations were displaced, the 100*l.* was given by the Messrs. Broadwood—the 50*l.* was given by Messrs. Cocks & Co.

MISCELLANEA

Book Packets.—There appears to be a good deal of misapprehension as to the registration of book packets, it being supposed that, as such packets may be registered for places in the United Kingdom and for most of the Colonies upon payment of the book postage only in addition to the registration fee of sixpence, the same system is applicable to all book packets indiscriminately, including those addressed to France and other foreign countries. This, however, is not the case. Book packets cannot be registered to any foreign countries except as letters, and there are still a few of the Colonies also, to which the system of registration, as regards book packets, has not yet been extended. The following is a list of the Colonies for which book packets may at present be registered, upon payment of the book postage, viz.:—British West Indies: Antigua, Barbadoes, Berberice, Demerara, Dominica, Grenada, Honduras, Jamaica, Montserrat, Nassau, Nevis, St. Kitt's, St. Lucia, St. Vincent, Tobago, Tortola, Trinidad, Turk's Island. British North America: Canada, New Brunswick, Newfoundland, Nova Scotia, Prince Edward's Island, Bermuda. Other British Colonies: Cape of Good Hope, Ceylon, Gibraltar, Gold Coast, Hong Kong, Malta, East Indies, Mauritius, Natal, New South Wales, St. Helena, Sierra Leone, South Australia, West Australia. Those for Ceylon, Hong Kong, East Indies, Mauritius, New South Wales, South Australia, and Western Australia may be registered *via* Marseilles as well as *via* Southampton. The Colonies to which book packets cannot at present be registered (beyond the port of despatch), except as letters, are as follows, viz.:—Victoria, Tasmania, New Zealand, Ascension, Gambia, Vancouver's Island, Labuan, and Falkland Islands. By command of the Postmaster-General, ROWLAND HILL, Secretary.

The Great Clock-Tower.—The majority of your readers must have noticed the discrepancy between the statements made by Lord John Manners in the House of Commons, on the authority of Sir C. Barry—that the room for the great clock was not ready for its reception; and that set forth in the *Times*—declaring that the room is quite ready. Permit me to say, that I visited the tower a few days ago, and ascertained that the room in question is not yet fitted to receive the clock. I found about forty workmen in the bells-loft, and was informed that the machinery will not be completed until the beginning of June. C.R.W.

Half-Hours with the Microscope.—I should feel obliged by the correction of a mistake into which you (with others) have fallen in attributing to me the authorship of 'Half-Hours with the Microscope.' The selection of the illustrations was my own, the objects chosen specially from 'Common Things.' As a guide to the intention of the plates, I wrote brief descriptions; but I am not the author of the book, nor do I wish to take credit for more than is fairly my due. TUFFEN WEST.

8, Hembington Cottages, Queen's Road, Dalston, March 10.

TO CORRESPONDENTS.—J. W.—G.—G. M.—E. J. C.—Thespis.—V.—E.—W. W.—W. F. S.—received.

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